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834 FIFTH AVENUE

NEW YORK 26 - 27 JANUARY 2021



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08/12/2020

THE COLLECTION OF
MR. & MRS. JOHN H. GUTFREUND
834 FIFTH AVENUE

NEW YORK 26 - 27 JANUARY 2021

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Tuesday 26 January 2021
2.00 pm (Lots 1-76)
Wednesday 27 January 2021
10.00 am (Lots 77-181), 2.00 pm (Lots 182-284)

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Ron Galella/Ron Galella Collection/Getty Images

A Note from François Pinault

Going through the sales catalogue of John and Susan Gutfreund's legendary apartment in New York conveys a special feeling; a mixture of happiness and nostalgia.

Those who had the chance to visit their beautiful apartment in Manhattan, or their townhouse in Paris, were amazed by the subtle décor the couple created in their interiors, embracing extreme refinement and great comfort in the same space.

It was in Paris that I met the late John Gutfreund and his wife at the end of the 1980's. I was immediately won over by the couple's warm and sensitive personalities.

From the start, I was impressed by Susan Gutfreund's fascination with Eighteenth Century French decorative arts. She kept perfecting her taste visiting the grandest French Houses. No detail was too small for Susan to mentally note and put to use in her own interiors.

Her aesthetic is innovative and curious, at times eclectic, but definitely polished and sophisticated. She took great and constant care of her peerless assemblage of fine and rare furniture and decorative art. Meticulous, like any true "amateur", she took curating and refining her collection with constant attention.

She knew perfectly the history of decorative arts and the art de vivre. The quality of her collection is a striking proof of this knowledge.

Paris December 2020



1

A PAIR OF FRENCH ORMOLU AND BRONZE BRÛLE PARFUMS
FIRST HALF 20TH CENTURY

Each with dished vessel cast with a reeded collar, on pierced trelliswork tripartite supports headed by stars, on rectangular reeded supports headed by foliate-cast pinecone mounts
18⅜ in. (46.7 cm.) high, 11 in. (28 cm.) diameter (2)

$8,000-12,000

PROVENANCE:
Acquired from Steinitz, Paris.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 205.



■2

A LATE VICTORIAN POLYCHROME-PAINTED CAST-IRON UMBRELLA STAND
POSSIBLY COALBROOKDALE, SECOND HALF 19TH CENTURY

Modelled as a seated dog bearing a hunting crop, on foliate-cast dished base
23½ in. (60 cm.) high, 24 in. (61 cm.) wide, 15 in. (38 cm.) deep

$1,000-1,500

PROVENANCE:
Acquired from Partridge Fine Arts Ltd., London, February 1988.





3

■3

A LATE REGENCY GILTWOOD AND COMPOSITION CONVEX MIRROR

FIRST QUARTER 19TH CENTURY, THE CRESTING POSSIBLY ASSOCIATED

The spread-wing eagle with articulated feathers, eyes and beak grasping two intertwining serpents with trailing foliate tails in its talons, above a circular frame centering a convex glazed plate with reeded and black-painted surround
49 in. (124.5 cm.) high, 33 in. (84 cm.) wide

$2,000-3,000

PROVENANCE:
Anonymous sale; Bruun Rasmussen, Copenhagen, 10 September 1999, lot 1460.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 205.

■4

AN AMERICAN STYLE HOOKED CARPET

20TH CENTURY

The cream field with a central eagle perched on a branch beneath stars within a brown border of ribbon-tied oak leaves with stars in each corner
Approximately 9 ft. 11 in. x 8 ft. (302 cm. x 244 cm.)

$2,000-3,000

PROVENANCE:
Barbara Johnson; Rafael Osona Auctions, Nantucket, 4 September 1993, lot 145.



4

■5

A CONSULAT ORMOLU TEN-LIGHT CHANDELIER

CIRCA 1800

With circular gadrooned corona suspending a pinecone finial issuing chain links, the circular vessel cast with acanthus and scrolling anthemion issuing foliate-cast trumpet-shaped candle branches surmounted by an urn *en flambeau* and ending in a fruiting finial, fitted for electricity

48½ in. (123 cm.) high, 29 in. (73.6 cm.) diameter

$30,000-50,000

LITERATURE:

E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 205.







Design for a console by Charles Percier

■6

AN EMPIRE ORMOLU-MOUNTED, GILT AND 'PATINATED' BISCUIT PORCELAIN AND BIRCH SIDE TABLE

THE PORCELAIN UPRIGHTS BY DAGOTY, PARIS, CIRCA 1805

With rectangular black fossilized marble top above a moulded frieze fitted with paterae, on porcelain caryatid supports modelled as Egyptian maidens before a mirrored back, on shaped rectangular stepped plinth

37¾ in. (96 cm.) high, 62¾ in. (159.5 cm.) wide, 21½ in. (54.5 cm.) deep

$12,000-18,000

PROVENANCE:

Acquired from Christopher Hodsoll, London, 21 September 1987.

LITERATURE:

E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 205.

Black-decorated, or bronzed, porcelain was first produced in France at the Niderville manufactory in the 1760s inspired by Wedgewood's novel basaltware. The porcelain factories of Sèvres, Dihl, and Dagoty followed in the early 1800s and perfected the method of bronzed porcelain, often enhancing it with gilt decoration. The caryatid figures of this lot are based on a design of *circa* 1800 by Charles Percier for a console table in the Egyptian taste, the drawing of which is now retained at the Louvre (inv. RF 30630). Percier's conception is not based on an exact historic prototype, although the original spirit of Egyptian sculpture is clearly evident. These figures intended to depict Egyptian female deities and were sometimes described as *nubiennes*. Identical porcelain figures following Percier's design were produced by Dagoty *circa* 1805, see R. de Plinval de Guillebon, *Les Biscuits de Porcelaine de Paris*, Dijon, 2012, p. 166, fig. 138. The model was adapted for a mahogany console table supported on the head of Egyptian caryatid figures now in the collection of the Grand Trianon, Versailles. The popularity of the model is evidenced by the fact that the noted *bronzier* Pierre-Philippe Thomire adapted the model *circa* 1805 as a pair of candelabra with candle arms issuing from each figure's head.



■7

AN EMPIRE-STYLE ORMOLU, ETCHED AND FROSTED GLASS SIX-LIGHT CHANDELIER

POSSIBLY BY MAISON JANSEN, 20TH CENTURY

With circular pierced plumed corona ending in a pinecone finial suspending chain links and enclosing an etched glass sphere with pierced ormolu banding issuing perched swans fitted with engine turned *bobêches*, ending in foliate finial, fitted for electricity
47½ in. (120.6 cm.) high, 27½ in. (70 cm.) wide

$7,000-10,000

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 205.

Possible inspiration for the design of this chandelier may have come from Empire examples such as the one illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, vol. I., Munich, 1986, p.359, pl. 5.11.6.



7

■8

A RUSSIAN MAHOGANY CANAPÉ

FIRST QUARTER 19TH CENTURY

With rectangular padded back, the padded downswept arms carved with acanthus and continuing to bold paw feet, with rectangular padded seat above a plain seatrail, on plinth base, upholstered in crimson brocaded silk, the ends in the form of antique monopodia
37 in. (94 cm.) high, 84 in. (213.5 cm.) wide, 31¼ in. (79.5 cm.) deep

$7,000-10,000

PROVENANCE:
Semenzato, Venice, 1980's.



8

■9

A LATE LOUIS XV GRAY-PAINTED SIDE TABLE

POSSIBLY SOUTHERN FRENCH, CIRCA 1770

With a later eared demi-lune molded *brocatelle* marble top above a conforming frieze carved with acanthus, on reeded voluted supports joined by a shaped foliate-carved stretcher centering a finial, on paw feet
39 in. (99 cm.) high, 55¼ in. (140.5 cm.) wide, 20 in. (60 cm.) deep

$10,000-15,000

PROVENANCE:
Anonymous Sale; Semenzato, Rome, 21 June 1989, lot 59.



The entrance hall to Blythedunes, *mise en scène* by Henri Samuel





■10

A LOUIS XIV ROUGE LANGUEDOC MARBLE BASIN

CIRCA 1700, THE SOCLE AND PEDESTAL OF A LATER DATE

With an oval body above a waisted socle and marble and white-painted pedestal
52 in. (132 cm.) high, 24½ in. (60 cm.) wide, 14½ in. (37 cm.) deep, overall (2)

$50,000-80,000

PROVENANCE:

Acquired as one of a pair by Mrs. Charles Wrightsman from a dealer in Versailles, and reputedly originally from the château de Versailles. Installed in the entrance hall of her residence Blythedunes, Palm Beach.
A gift from Mrs. Charles Wrightsman to the present owner.

LITERATURE:

E. Eerdmans, *Henri Samuel: Master of the French Interior*, New York, 2018, p. 180 (illustrated *in situ* in the entrance hall at Blythedunes).

The pair to this urn was sold from The Private Collection of Jayne Wrightsman, Christie's, New York, 14 October 2020, lot 25 ($175,000).



■11

AN EMPIRE ORMOLU AND FROSTED GLASS SIX-LIGHT CHANDELIER

SWEDISH, POSSIBLY GOTHENBURG, EARLY 19TH CENTURY

With circular domed corona suspending chain links and an ovoid vessel issuing foliate-cast candle branches and ending in a pinecone finial, fitted for electricity
41 in. (104 cm.) high, 23 in. (58 .5 cm.) diameter

$12,000-18,000

PROVENANCE:
With Alberto di Castro, Rome, 1986.
Acquired privately from Hubert de Givenchy.

■12

A SET OF FOUR RUSSIAN PARCEL-GILT AND BRONZED MAHOGANY BERGERES

FIRST HALF 19TH CENTURY

Each with overscrolled upholstered back, with upholstered sides carved with plumes, the plain rectangular seat rail on winged animal legs ending in ball-and-claw feet, upholstered in emerald close-nailed silk
34½ in. (87.5 cm.) high, overall (4)

$40,000-60,000

PROVENANCE:
Acquired from Kugel, Paris.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 205.

A related chair with similar winged arm supports by the designer Andrei Voronikhin is illustrated in A. Chenevière, *Russian Furniture: The Golden Age 1780-1840*, New York, 1988, p. 157. Another Russian armchair with identical wing-form armrests attributed to Voronikhin based on a similar chair in the Pavlovsk Palace Museum (illustrated in H. Molesworth, *Three Centuries of Furniture in Color*, Milan, 1969, p. 236, fig. 389) was sold Christie's, New York, 27 September 2000, lot 281.

Voronikhin, who was first discovered by Count A. S. Stroganov, was one of the most important neoclassical designers during the reigns of Paul I and Alexander I in the early nineteenth century. Born a serf to Count Stroganov and thought to be his illegitimate son, his artistic talent was recognized by Stroganov who sent him to study in Moscow. Liberated in 1785, Voronikhin was soon under Stroganov's patronage and was sent by him for further study through to Paris. There, Voronikhin gained firsthand knowledge of the work of the most popular *bronziers*, silversmiths and sculptors. On his return to St. Petersburg in 1790, Stroganov commissioned him to design the interior schemes for his palace on the Nevsky Prospect in the center of Saint Petersburg not far from the Imperial Winter Palace, testifying to the prominence of the Stroganov family. Voronikhin's work within the newly-decorated building included the interiors of the mineral study, the library, and Count Stroganov's physics cabinet, among others. Voronikhin also worked extensively with the architect Vincenzo Brenna for Tsar Paul I at the Palace of Pavlovsk, and created designs for furniture, *bronzes d'ameublement* and mounted hardstones to provide a distinctively Russian interpretation of the prevailing neoclassical style of the Empire period.



■13

A FRENCH SILK AND WOOL NEEDLEWORK AND SILVER THREAD FIVE-PANEL SCREEN

THE NEEDLEWORK LATE 17TH/EARLY 18TH CENTURY

Woven in colored and metallic threads depicting fruit trees amongst trellis work, the reverse covered in crimson silk
66 in. (168 cm.) high, 25 in. (63.5 cm.) wide, each panel

$60,000-100,000

PROVENANCE:
Acquried from Aveline, Paris.

This spectacular screen retains remarkably fresh colours, with its striking design of fruit, lavishly executed in silver thread, emerging from planters. Its lush design, evocative of the formal gardens and the fascination with exotic fruit so typical of the period, is perhaps inspired by table carpets from earlier in the 17th century, for instance two in the collection of Judge Irwin Untermyer at the Metropolitan Museum, New York, illustrated in Y. Hackenbroch, *English and other Needlework Tapestries and Textiles in the Irwin Untermyer Collection,* Cambridge, 1960, figs. 172 and 174.







14

■14

AN AUSTRIAN ORMOLU AND CUT-GLASS SIX-LIGHT CHANDELIER

VIENNA, EARLY 19TH CENTURY

With star-cast links supporting an ovoid diamond-point vessel within reeded collar issuing three pairs of candle branches enhanced in laurel and headed by trophies, ending in a foliate-cast pinecone finial, fitted for electricity, the chains and the corona probably associated
42½ in. (108 cm.) high, 24½ in. (62.5 cm.) diameter

$12,000-18,000

PROVENANCE:
Acquired from B. Fabre & Fils, Paris, 1986.

■15

A LOUIS XVI WHITE-PAINTED AND PARCEL-GILT SIDE TABLE

LATE 18TH CENTURY

With demilune eared molded grey marble top above a conforming paneled frieze carved with leaf-tip banding and berried laurel panel centering a patera, on circular tapering fluted legs headed by acanthus and joined by a demilune guilloché-carved stretcher centering a classical urn carved with ram's heads, on pinecone feet, the frieze with chalk number *1975 and CY350*
36¼ in. (92 cm.) high, 61½ in. (156.5 cm.) wide, 17 in. (43.5 cm.) deep

$20,000-40,000

PROVENANCE:
Acquired from Kraemer, Paris.



15



■16

A LOUIS XV ORMOLU-MOUNTED RED AND GILT CHINESE LACQUER AND EBONIZED REGULATEUR

CIRCA 1740

With waisted case decorated with *chinoiserie* landscapes and with central bearded mask mount, the enamel dial with Roman and Arabic chapters, possibly originally conceived without lacquer panels
88 in. (223.5 cm.) high, 25½ in. (64 cm.) wide, 14½ in. (36 cm.) deep

$15,000-25,000

PROVENANCE:
Acquired from Galerie Perpitch, Paris, January 1988.

■17

A NORTH EUROPEAN UPHOLSTERED SALON SUITE
MID-19TH CENTURY

Covered in celadon and champagne silk, comprising: four arm chairs, two single arm chairs, four settees, and one ottoman (11)

$15,000-25,000

PROVENANCE:
Anonymous sale; Bruun Rasmussen Auctions, Copenhagen, 7 March 1996, lot 884.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 208-9.







■18

A LATE LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL CLOCK

CIRCA 1785, THE DIAL SIGNED BREANT A PARIS

In the form of a pagoda and surmounted by a figure bearing a parasol enclosing the circular enamel dial with Roman chapters above a further pavillion enclosing a boy and headed by four dragons, on flared rectangular base with pierced conforming gallery and toupie feet
25½ in. (65 cm.) high, 11½ in. (29.5 cm.) wide, 8¾ in. (22.5 cm.) deep

$25,000-40,000

PROVENANCE:
Acquired privately from Mrs. Charles Wrightsman.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 208-9.

With its chinoiserie theme, this jewel-like clock relates to those furnishings and decorative objects supplied by Dominique Daguerre to the Prince of Wales for Carlton House. Daguerre was a successor to Gauber as decorator of Carlton House in 1787 after being invited by the Prince of Wales to supervise, which Daguerre did until the early 1790s. During this time, Daguerre supplied furnishings for the Chinese Room, among others, that reflected the Prince of Wales' taste for chinoiserie. These pieces include a *console desserte* by Adam Weisweiler, a chinoiserie clock, and a set of candelabra, among others. A shared design element on many of these pieces is the dragon motif. The dragons perched on the pagoda roof of the lot offered here are very similar to those that appear on a ormolu-mounted urn illustrated *Carlton House: The Past Glories of George IV's Palace*, exh. cat. 1991, p. 65. Dragon-cast ormolu mounts also decorate two Chinese porcelain vases and the abovementioned console, illustrated *ibid*. p. 97 and p. 103, respectively. A clock of this model acquired by HRH Queen Elizabeth The Queen Mother in 1948 is also in the British Royal Collections at Clarence House (illustrated C. Jagger, *Royal Clocks*, London, 1983, pp. 136-9). A clock of the same design but with a porcelain group seated inside the pagoda was sold from the collection of the Los Angeles County Museum, Christie's, New York, 19 May 2004, lot 319 ($47,800). A virtually identical clock lacking the biscuit porcelain group is illustrated in E. Niehüser, *French Bronze Clocks: 1700-1830*, Atglen, 1999, p. 251, No. 1101.

■19

AN AUSTRIAN ORMOLU AND CUT-GLASS TWELVE-LIGHT CHANDELIER

VIENNA, FIRST QUARTER 19TH CENTURY

With plumed corona suspending prisms and chain links above a central baluster issuing S-scroll and candle branches above a twist-reeded vessel issuing prisms, fitted for electricity
44 in. (112 cm.) high, 34 in. (86.5 cm.) wide

$40,000-60,000

PROVENANCE:
With Perrin Antiques, December 1984.
Acquired privately from Mrs. Charles Wrightsman.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 208-9.

A very similar Viennese chandelier with almost identical arms, ormolu galleries, plumes, and bulbous glass lower section, was sold Sotheby's, Zurich, 29-30 November 1999 lot 642 (100,000 CHF).





■20

A RUSSIAN NEEDLEWORK CARPET

19TH CENTURY

Having a mixed flower bouquet centered on the cream field with a green trellis with abundant floral spandrels, all within a pale green floral cartouche border and a dark brown leafy scroll outer border
Approximately 16 ft. 5 in. x 15 ft. 8 in. (500 cm. x 478 cm.)

$12,000-18,000

PROVENANCE:

Acquired from Carlton Hobbs, London, 25 July 1986.

LITERATURE:

E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 208-9.

■21

DIEGO GIACOMETTI (1902-1985)

Table aux torsades-modèle carré

signed five times 'Diego' (on the crossbraces)
bronze with brown and green patina
Height: 15½ in. (39.3 cm.)
Length: 32¼ in. (81.8 cm.)
Depth: 31⅞ in. (80.5 cm.)

$80,000-120,000

PROVENANCE:
Acquired from Henri Samuel, Paris, July 1986.

LITERATURE:
F. Francisci, *Diego Giacometti: Catalogue de l'oeuvre*, Paris, 1986, vol. I, p. 87 (another cast illustrated in color).
D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 65 (another cast illustrated).
C. Boutonnet and R. Ortiz, *Diego Giacometti*, exh. cat., Paris, 2003, p. 69 (another cast illustrated in color, pp. 66-67).
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 208-9.

Diego Giacometti's fascination with capturing the natural world in his bronze furniture expanded past the animal silhouettes and twisting flora modeled after the surrounding Swiss countryside in which he was raised. In *Table aux torsades-modèle carré*, the twisting elements on each leg recall vines in a simplified form and reflect an Art Nouveau appreciation of the beauty of the natural form.

Sharing a studio in Paris with his brother Alberto, their working relationship was so close that it is, at times, difficult to distinguish between the two. But it was only after the death of Alberto in 1966 that Diego became celebrated in his own right, producing commissions for such distinguished patrons as the Fondation Maeght in Saint-Paul-de-Vence, the Chagall Museum in Nice, and the Picasso Museum in Paris as well as a loyal following of affluent collectors and friends who bought pieces directly from the artist's studio.

This table was acquired directly from Henri Samuel, who although closely associated with the classic taste of his exalted clients such as the Rothschilds, nevertheless frequently commissioned works from renowned contemporary artists such as Diego Giacometti, Philippe Hiquily and the sculptor César.





22

A LIMOGES ENAMEL TAZZA

BY PIERRE REYMOND, 1542

Enamelled in *grisaille*, blue and turquoise and heightened with gilding, the circular basin depicting the feast of Dido and Aeneas after a design by Marcantonio Raimondi, and surmounted by the head of a putto and enclosed within a *robbiana*, the underside with arabesques, the knopped stem and domed foot with *grotteschi* enclosed within *robbianae*, the underside of the foot in black with gold stars, and signed and dated *P.R.1542* inscribed in red *15*
5¾ in. (14.6 cm.) high, 7⅞ in. (20 cm.) diameter

$20,000-30,000

PROVENANCE:

Anonymous sale; Arne Bruun Rasmussen, Copenhagen, 22 April 1987, lot 419.
Acquired at the above sale by the present owner.

Pierre Reymond was among the most celebrated exponents of Limoges enameling and ran one of the most successful enamel workshops in Limoges in the sixteenth century. His standing in the city was such that he was made consul of Limoges twice, in 1560 and 1567. His client list remains tantalizingly discreet, but he was patronized by some of the greatest collectors of sixteenth century Europe, including both the Queen of France, Catherine de' Medici, and Anne de Montmorency, Marshall and Constable of France.

Reymond must have begun to create polychrome enamel plaques in his teenage years as his first dated work, of 1533, made when he was around 20 years old, was already highly accomplished. By 1540 he had moved onto grisaille enamels and became perhaps the greatest exponent of this technique in which shades of grey were created by adding varying numbers of layers of white. The present lot illustrates dazzling examples of both techniques by the hand of the master Reymond himself. The finesse of his grisaille coloring is beautifully illustrated by the figures in the central composition, some with flowing robes and beautifully rendered hair, for example. These closely resemble the figures in the diptych recently sold by Christie's, New York, from the Paul Doll Collection (lot 18, 15 October, 2020, for $131,250) . The present tazze, dated 1542, indicates the Doll diptych, which is undated, clearly also comes from this same moment in the 1540s, perhaps the high-point of Reymond's long career.



(detail of top)



23

~23

AN ITALIAN (TRAPANI) GILT-COPPER, WHITE, GREEN AND BLUE ENAMEL AND CORAL-MOUNTED SALVER

CIRCA 1720

With dished top on socle base
9 in. (22.9 cm.) diameter

$15,000-25,000

PROVENANCE:
Anonymous sale; Semenzato, Rome, 7 October 1988, lot 478.

LITERATURE:
M.C. di Natale, *Il Corallo Trapanese nei Secoli XVI e XVII*, Brescia, 2002, nos. 5-7.

~24

AN ITALIAN (TRAPANI) GILT-COPPER, WHITE AND BLUE ENAMEL AND CORAL-MOUNTED SALVER

CIRCA 1720

With dished top on socle base
8¼ in. (21 cm.) diameter

$12,000-18,000

PROVENANCE:
Anonymous sale; Semenzato, Rome, 7 October 1988, lot 479.

LITERATURE:
M.C. di Natale, *Il Corallo Trapanese nei Secoli XVI e XVII*, Brescia, 2002, nos. 5-7.



24



~25

A PAIR OF ITALIAN (TRAPANI) GILT-COPPER AND CORAL-MOUNTED PRICKET STICKS

CIRCA 1720

Each with baluster shaft on tripartite support
22¼ in. (56.5 cm.) high (2)

$60,000-100,000

PROVENANCE:
Anonymous sale; Semenzato, Rome, 7 October 1988, lot 519.

LITERATURE:
A. Daneu, *L'arte trapanese del corallo*, Palermo, 1964, Tavola XIVb.
G. C. Ascione, *Storia del coralli a Napoli dal XVI al XIX secolo*, Naples, 1991, pp. 61-5, fig.45.
Catania, Palazzo Valle, Fondation Puglisi Cosentino, Trapani, Museo Interdisciplinare Regionale 'Agostino Pepoli', *I grandi capolavori del corallo - I coralli di Trapani del XVII e XVIII secolo*, 3 mars 2013 - 5 mai 2013, 18 mai 2013 - 30 juin 2013, V. P. Li Vigni et al., Milano, 2013, p. 120, fig. 54.

Trapani, in Sicily, where the present pricket sticks were made, was a famous center of coral-work production between the 16th and the 18th centuries. Famously expensive and collected or exchanged as diplomatic gifts between European nobility, coral-work form Trapani generally combines a gilt-copper ground with enamel embellishments and was fashioned into a variety of religious and secular items.

The present pair demonstrates many characteristics of workmanship from this region. The gilded copper and coral surface of the pricket sticks is achieved by setting the pieces of carved coral into the metal using a technique called 'retroincastro'. This consists of inserting small pieces of polished coral into pre-punched holes in the metal, which conform exactly to the pieces of coral. The coral is then fixed using a mixture of pitch and wax, sealed with strips of cloth.

A related set of four Trapani candlesticks, but of larger size, was sold from the collection of Manolo March, Christie's, Paris, 16 June 2015, lot 28 (€ 805,500).





26

26

A LATE VICTORIAN CUT-GLASS AND ORMOLU 'CRICKLITE' CANDELABRUM
BY CLARKE'S, LATE 19TH CENTURY

With five branches and pleated silk beaded shades, stamped 'CLARKE'S TRADE CRICKLITE', fitted for electricity
32 in. (81.5 cm.) high, 21 in. (53.5 cm.) wide

$1,000-1,500

PROVENANCE:
Acquired from Geoffrey Bennison, London.

■27

A NAPOLEON III BLACK, GILT AND POLYCHROME-DECORATED STOOL
CIRCA 1860

With geometric *gros-point* needlework seat on cabriole legs decorated with scrolls
17¼ in. (44 cm.) high, 19½ in. (49.5 cm.) wide, 20½ in. (52 cm.) deep

$1,000-1,500



27

■28

A NORTH EUROPEAN WHITE-PAINTED AND PARCEL-GILT JARDINIERE
SECOND QUARTER 19TH CENTURY

With oval tapering vessel with flared rim carved with trellis above a beaded and embroidered panel centrally decorated with a floral bouquet, the sides carved with trellis and a pierced patera, on paw feet, with *tôle* liner
34 in. (86.5 cm.) high, 45½ in. (115.5 cm.) wide, 16¾ in. (42.5 cm.) deep

$10,000-15,000

PROVENANCE:
Acquired in Paris with Henri Samuel.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 208-9.





■~29

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, BOIS SATINE, AMARANTH AND PARQUETRY AND MARQUETRY BONHEUR-DU-JOUR
BY LEONARD BOUDIN, CIRCA 1765-70

With rectangular three-quarter galleried breakfront top above an open compartment above a short drawer flanked by a pair of cupboard doors above a frieze drawer mounted with entrelac, on cabriole legs headed by foliate chutes and joined by an incurved rectangular undertier, ending in foliate sabots, inlaid throughout with trellis parquetry enclosing quatrefoils and with floral spray medallions stamped *BOUDIN JME* to the back rail
40 in. (101.6 cm.) high, 24 in. (61 cm.) wide, 15½ in. (39.5 cm.) deep

$12,000-18,000

PROVENANCE:
Acquired from Maurice Segoura, Paris, November 1987.

Léonard Boudin, *maître* in 1761.

Léonard Boudin was particularly renowned for the quality of his masterful inlay, a skill he learned while apprenticed to the *ébéniste,* Pierre II Migeon (d. 1758). In 1772, he began retailing furniture from premises on the rue Fromenteau, five years later he moved to the cloister of Saint-Germain-l'Auxerrois. As a *marchand-ébéniste,* his stamp is often found alongside that of RVLC, Evald, Denizot and Gilbert, indicating that Boudin retailed these pieces on behalf of these *ébénistes.* Boudin worked not only with marquetry and parquetry veneers, but also with Chinese lacquer and japanned panels imitating Chinese lacquer.





30

30

A NEAR PAIR OF LOUIS XV ORMOLU TWO-BRANCH WALL-LIGHTS

POSSIBLY GERMAN, MID-18TH CENTURY

Each with serpentine rocaille backplate cast with blossoms issuing sinuous twin candlebranches fitted with foliate nozzles and *bobêches,* one with painted inventory number *547A*, the other painted and incised *547B*
22 in. (60 cm.) high, 12 in. (30.5 cm.) deep

(2)

$12,000-18,000

PROVENANCE:
Acquired privately from Mrs. Charles Wrightsman.

LITERATURE:
F.J.B. Watson, *The Wrightsman Collection*, vol. II, Greenwich, 1966, p. 400, no. 213A and B.
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, pp. 208-9.

■31

A LATE GEORGE III WHITE-PAINTED, GILTWOOD AND GILT-COMPOSITION SETTEE

IN THE MANNER OF JAMES WYATT, CIRCA 1790

With rectangular arched caned back carved with berried laurel with shaped sides and rectangular caned seat, the seat rail carved with *guilloché* enclosing paterae and suspending tassels, on square beaded legs ending in tassels, upholstered in celadon silk, lacking casters
34¼ in. (87 cm.) high, 95¾ in. (243.5 cm.) wide, 28 in. (71 cm.) deep

$8,000-12,000

PROVENANCE:
Acquired from Vincent Fourcade, New York.

The distinctive and unusual drapery-carved seat-rail of this elegant settee relates it to the work of the fashionable neo-classical architect James Wyatt (1746-1813), who in 1775 supplied a drapery-swagged white marble fireplace to the tapestry drawing room at Goodwood House, and a further example in the 1790s to the 1st Earl of Belmore at Castle Coole, Ireland. A matching settee of slightly smaller size was sold from the Gutfreund collection, Christie's, New York, 19-20 October 2011, lot 367 ($9375).



31

32

A PAIR OF LOUIS XV STYLE ORMOLU CHENETS
19TH CENTURY

Each cast with the figure of a seated man and woman, respectively, on pierced scrolling foliate
12¾ in. (32.5 cm.) high, 13½ in. (34.5 cm.) wide (2)

$3,000-5,000

PROVENANCE:
Acquired privately from Hubert de Givenchy.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 208-9.



32





~33

A CHINESE CARVED LONGQUAN CELADON JARDINIÈRE
EARLY MING DYNASTY, 14TH-15TH CENTURY

Carved on the exterior with lotus flowers and leafy stems above a *ruyi*-bracket border, pierced in the center of the base for drainage, covered on the exterior and interior with an olive-green-tone glaze
21 in. (53.3 cm.) diameter, *hongmu* stand

$30,000-50,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 2 October 1985, lot 256.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 208-9.

~34

AN UNUSUAL PAIR OF CHINESE PAINTED ENAMEL AND MOTHER-OF-PEARL LANTERNS
QING DYNASTY, 18TH-19TH CENTURY

Each painted to imitate spotted bamboo and inset on the interior with thin mother-of-pearl sheets, *together with* two later red lacquered and gilt stands (electrified)
11¾ in. (29.8 cm.) high (2)

$12,000-18,000

PROVENANCE:
Speelman Oriental Art, London, 16 June 1983.
Acquired privately from Mrs. Charles Wrightsman.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, pp. 208-9.

A similar lantern, possibly one of the present pair, is illustrated in M. Beurdeley, *Chinese Furniture*, New York, 1979, p. 149, no. 201.



34





35 (a set of 9)



35

A SET OF NINE CONTINENTAL SILVER-PLATED THREE-LIGHT WALL LIGHTS

POSSIBLY FRENCH, LATE 19TH/20TH CENTURY

In Baroque style, the shaped oval backplate with acanthus topped by a sunflower and centered by an oval cartouche, the three scroll branches supporting campana-form nozzles with conforming drip pans, with associated pleated fabric shades, *apparently unmarked*
15 in. (38 cm.) high

(9)

$8,000-12,000

PROVENANCE:
Property of the Fine Arts Committee, Diplomatic Reception Rooms, United States Department of State; Sotheby's, New York, 19 February 1985, lot 84.

■36

A LOUIS XVI GILT-WALNUT CONSOLE TABLE

LATE 18TH CENTURY

With later molded eared demilune faux marble top above a conforming frieze carved with egg-and-dart and leaf-tip banding above fluting enclosing *chandelles* on circular tapering fluted legs headed by paterae and stiff leaves, joined by a shaped stretcher carved with pilasters and guilloché and centering a flowerhead, on toupie feet
33 in. (84 cm.) high, 44 in. (112 cm.) wide, 18½ in. (47 cm.) deep

$7,000-10,000

PROVENANCE:
Property from The Collection of Mrs. Charles Wrightsman, Palm Beach; Sotheby's, New York, 5 May 1984, lot 241.





37

AN ITALIAN EARTHENWARE BUST AND A TERRACOTTA STAND

LATE 18TH/EARLY 19TH CENTURY

Modeled as a man in the guise of a Roman noble wearing armor and a laurel wreath
34 in. (86.3 cm.) high (2)

$3,000-5,000



37



38

■38

A CONTINENTAL NEEDLEWORK FOUR-PANEL SCREEN

19TH CENTURY

With scenes of ancient Rome, the reverse in blue cotton, possibly originally installed as wall panels
102½ in. (260.5 cm.) high, 100 in. (254 cm.) wide, overall

$5,000-8,000

PROVENANCE:

Daisy Fellowes, 69 rue de Lille, Paris.

LITERATURE:

E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 206-7.

The Hon. Daisy Fellowes (née Marguerite Séverine Philippine Decazes de Glücksbierg, 1890-1962), was a renowned society figure and celebrated fashion icon and tastemaker. Her apartment at 69 rue de Lille was decorated by Georges Geffroy (1903-1971), the prominent Parisian society decorator, who designed the interiors for the Hôtel Lambert for Baron Alexis de Rédé in 1948 and also the renowned Parisian apartment of Loel and Gloria Guiness, later owned by Nelia Barletta de Cates at 18 Avenue Matignon, among many others. An avid collector of French furniture himself, Geffroy's personal collection contained pieces by Jacob, Weisweiler and Riesener, and other top makers. The rue de Lille apartment, which was purchased with her second husband Reginald Fellowes after the war, was a sumptuous assemblage of European furniture, European and Asian *objets d'art*, and paintings, see "Dernier regard sur l'hôtel particulier du faubourg Saint-Germain dans lequel régna l'Honorable Mrs. Reginald Fellowes," *Connaissance des Arts*, April 1977, pp. 86-93.

■39

A SET OF TWELVE GEORGE III STYLE GILTWOOD ARMCHAIRS
19TH/20TH CENTURY

Each with oval back in reeded molded frame, with padded scroll arms on incurved reeded supports, the serpentine seat on circular tapering reeded legs headed by stiff leaves, upholstered in celadon floral silk
36¼ in. (92 cm.) high, overall (12)

$8,000-12,000

PROVENANCE:
Acquired privately from Mrs. Charles Wrightsman.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 206-7.







■40

A SWEDISH SVART BLYBERG PORPHYRY AND GREY MARBLE TAZZA

ALVDALEN (ELFDAL), EARLY 19TH CENTURY

With circular moulded flared lip above a tapering vessel on turned socle and stepped square plinth
13¼ in. (36.7 cm.) high, 16¾ in. (42.5 cm.) diameter

$7,000-10,000

This tazza is based on a design of 1799 by Fredrik Ludvig Rung (nos. 7 and 25) and also relates to no. 25 of the 1805 priced catalogue of the *Taillerie de Porphyre*, at Älvdalen, Sweden.

■41

A PAIR OF RUSSIAN KALKAN JASPER AND ORLETZ RHODONITE TAZZE

ATTRIBUTED TO THE IMPERIAL LAPIDARY WORKSHOPS, EKATERINBURG, CIRCA 1860-70

Each with dished top and reeded socle on stepped plinth above a swelling canted baluster on stepped canted square base
14½ in. (37 cm.) high, 11½ in. (29.5 cm.) diameter (2)

$60,000-90,000

PROVENANCE:
Acquired from Kugel, Paris.

Similarly to lots 47 and 48 in this sale, the present tazze were manufactured during the golden age of the Ekaterinburg Lapidary Factory in the second half of the nineteenth century. Unlike the vase offered in this sale that is made exclusively of Kalkan jasper, this lot also incorporates Orletz rhodonite, a superior grade of rhodonite with particularly saturated hues that was discovered in the Urals in the firsty half of the 1780s. The precious materials used, the superb quality of the craftsmanship, and a design for an almost identical tazza on stand retained in the Imperial State Archives suggest that this lot was produced at the Imperial Lapidary Factory. A pair of such tazze were sold Sotheby's, London, 4 December 2019, lot 20 and another one is illustrated J. Kugel, *Trésors des Tzars,* exh. cat., Paris, 1998, cat. 294.

Christie's is grateful to Paul Dyson, scholar of Russian hardstones, for his help in preparing this catalogue entry.





Design for a tazza of this model in the Imperial State Archives.







42

A PAIR OF FRENCH TAPESTRY PORTRAITS

PROBABLY GOBELINS, EARLY 18TH CENTURY

Depicting Louis called le Petit Dauphin (1661-1711) and Marie-Adelaïde de Savoie, the duchess of Bourgogne (1685-1712), each in a late 17th/early 18th century giltwood oval frame
27½ in. (70 cm.) high, 22½ in. (57 cm.) wide, the portraits (2)

$6,000-9,000

PROVENANCE:
Acquired from Fabre, Paris.

■43

A SWEDISH PARCEL-GILT PINE CENTER TABLE INSET WITH A FAIENCE TOP

CIRCA 1800

The Swedish faience tray painted in puce with a view of Drottningholm, after J.F. Martin, the border with entwined ribbon and flower garland between puce lines
29 in. (73.6 cm.) high, 35½ in. (90.1 cm.) wide, 23¾ in. (60.3 cm.) deep (2)

$4,000-6,000

PROVENANCE:
Acquired at Bukowski's, Stockholm, 1980s.



43



Built on Lovön island in the late 16th century, Drottningholm, translating to 'Queen's islet', became the fashionable summer palace of the Swedish court in the 18th century. By the early 19th century, the palace lost its importance in court life and eventually fell into decay under the reign of Karl XIV Johan. It was later renovated following 19th-century stylistic trends but eventually returned to its Baroque splendor in the early 20th century. The depiction of the palace on this table shows the building and its surroundings in their original state. A similar table, also with a faience top depicting Drottningholm, was sold Christie's, New York, 10 April 2018, lot 108.



44

AN AUSTRIAN SILKWORK, WATERCOLOR, GOUACHE AND PRINTED PAPER APPLIQUE PICTURE

VIENNA, LATE 18TH CENTURY

Depicting various courtiers within the elegant interior of a Habsburg palace, in later giltwood frame
29½ in. (75 cm.) high, 35¼ in. (89.5 cm.) wide

$4,000-6,000

Similar mixed-media pictures were very popular in domestic interiors throughout Europe between the mid-eighteenth and the mid-nineteenth centuries. Comparable eighteenth-century pictures include an Italian example sold Sotheby's, London, 14 April 2011, lot 44; a German pair sold Christie's, London, 26 January 2011, lot 274; and two Austrian silk pictures in the collection of the Metropolitan Museum of Art, New York (inv. nos. 64.101.1393 and 64.101.1394).

The present lot must date from after 1765 as the portrait depicting Maria Theresa on the wall shows the Empress in a black widow's outfit, which she always wore after the 1765 death of her husband, Francis I. Although the sitter of the bust seen on the left side of this picture is not easily identifiable, it is very likely that it, too, depicts the Empress. Judging from the furniture, the clothing, and hair style of the figures, it is safe to assume that this lot was made after the death of Maria Theresa in 1780, and during the reign of one of her sons, Joseph II (r. 1780-90) or Leopold II (r. 1790-92). Closer examination helps us identify other characters in this picture and date the piece. The unique facial features of the gentleman seated in front center is without doubt Archduke Paul, son of Peter III and Catherine the Great. During his mother's reign, Paul and his wife Maria Feodorovna, born Sophie Dorothea of Württemberg, embarked on a European Grand Tour in 1781 under the pseudonyms "Comte and Comtesse du Nord." Although traveling *incognito*, they were received by the rulers of all major courts they visited during their trip. The first stop on their itinerary was Vienna, where they spent the month of December in 1781, before heading to Venice. The present scene is thus almost certainly depicting a meeting between Paul and Emperor Joseph II in Vienna. The identity of the seated ladies is uncertain, though it is most likely that one wearing the blue sash is Maria Feodorovna. The sashes Paul and Maria are wearing are blue, which was the color of the order of St. Andrew, the highest order of chivalry of the Russian Empire that was established in 1698 and bestowed upon members of the Imperial family and aristocracy. Interestingly, Joseph II was a widow at the time and thus none of the ladies wearing a red sash could be a Habsburg empress. A further interesting feature of this lot is the variety of figures included showing the diversity of the Habsburg court, as in addition to male and female courtiers, a member of the clergy, two Hungarian noblemen wearing their signature boots and *mente* coats, and a gentleman wearing an order that appears to be the French Saint Esprit are also depicted.



■45

A SILVERED METAL AND CUT-GLASS EIGHT-LIGHT CHANDELIER

FRENCH OR ITALIAN, 20TH CENTURY, THE LIGHTING SUPPLIED BY KLOTZ, PARIS

With blossoming branches and scrolling Greek-key candle arms centering a baluster suspending a cut-glass drop, fitted for electricity
53 in. (135 cm.) high, 35½ in. (90 cm.) wide

$15,000-25,000

LITERATURE:

E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 206-7.

■46

A LOUIS XVI STYLE ST. ANNE MARBLE URN AND COVER
19TH CENTURY

Of large size, with classical reeded vessel carved with guilloché and paterae suspending husk swags, with disengaged handles on reeded socle and square plinth, on later painted and marbleized pedestal
31¾ in. (80.6 cm.) high, 25 in. (63.5 cm.) wide (2)

$15,000-25,000

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 206-7.

This wonderfully well-proportioned urn expertly carved out of luxurious St. Anne marble reflects the French 'antique' fashion popularized in France throughout the 1760s by publications including Jean-Charles Delafosse's 1768 *Nouvelle Iconologie Historique*. Delafosse's book includes a plethora of vase designs incorporated into numerous allegorical depictions of the arts, virtues, the senses, the continents, sciences, etc. Although the present vase's exact design does not appear in Delafosse's work, there are a number of vessels, particularly those emblematic of charity and tyranny, whose design elements appear on this lot.





■47

A PAIR OF RUSSIAN RHODONITE COLUMN-FORM LAMPS

MID-19TH CENTURY

Each with turned stem on canted incurved square plinth with bracket feet, electrified
36½ in. (92.7 cm.) high, including fitments (2)

$15,000-25,000

PROVENANCE:
Acquired from Kugel, Paris, May 1984.

LITERATURE:
E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 206-7.

Named after its rose-red hue, rhodonite was often used by Russian stone cutters from the late 1700s until the end of the nineteenth century. Because of its soft color, rhodonite was often used in jewelry. Larger rhodonite objects were most often produced at celebrated Imperial lapidary workshops of Ekatinberg or Peterhof, where it was often times used with other luxurious hardstones, such as jasper, nephrite and porphyry.

■48

A RUSSIAN KALKAN JASPER VASE
ATTRIBUTED TO THE IMPERIAL LAPIDARY WORKSHOPS, EKATERINBURG, CIRCA 1885-1887

Of baluster-form with gadrooned incurved neck and bold floral garland flanked by silver rams' heads on gadrooned socle, previously with handles, the ram's masks associated
23¾ in. (60.5 cm.) high, 11 in. (28 cm.) wide

$25,000-40,000

PROVENANCE:
Acquired from Kugel, Paris.

The present vase is one of four produced at the Imperial Lapidary Factory in Ekaterinburg in 1885-1887, each costing 3,435 Rubels. Over the years the four vases were dispersed: the present vase; one exhibited at the 1896 All-Russia Industrial and Art Exhibition held in Nizhny Novgorod and recently offered Bonham's, London, 27 November 2019, lot 169; one gifted by Tzar Nicholas II to an English national and its current whereabouts unknown; and another, the fate of which is unclear. It is most likely that the vase exhibited and the one gifted by the Tzar formed one pair, while the lot offered here was *en suite* with the vase whose post-production history is unknown. Originally, the present vase had elaborate handles, which were retained on the Bonham's pair, that were damaged over the years and eventually replaced by the current silver mounts.

The art of stonecutting has been prized in Russia since early in the eighteenth century as a specifically national art, utilizing Russian-born craftsmen and the country's vast resources of mineral deposits. A series of geological expeditions to the Ural and Altai mountains sponsored by the Academy of Arts in the second half of the eighteenth century yielded amazing discoveries of hardstones, including kalkan jasper (discovered in 1756 by Ivan Krasavin) green breccia, rhodonite (discovered in 1781-83), lazurite and many different varieties of porphyry (discovered in 1786 by the River Korgon in the Altai Mountains of Siberia). During the last quarter of the 1700s, large blocks of semiprecious stones were shipped to St. Petersburg to be worked. The success of the Peterhof factory prompted the imperial government to open further workshops in Ekaterinburg and Kolyvan, where local craftsman could work on larger blocks of uncut stone. Most workshops were active until the October Revolution, and some even operated after the Soviets rose to power.

Christie's is grateful to Paul Dyson, scholar of Russian hardstones, for his help in preparing this catalogue entry.









This recently identified suite of dining room furniture, part of a newly discovered extensive commission by the Broad Street cabinet makers Ince and Mayhew, is a significant addition to their documented oeuvre. Supplied in 1781 to Sir Cecil Bisshopp, Bt. for Parham Park in Sussex, it illustrates their sophisticated use of neoclassical ornament that they had developed through the 1770s and is an eloquent testimony to the firm's style and output in the years of their greatest success through the 1770s and early 1780s.

Soon after inheriting the ancient baronetcy of his forbears in 1779, Sir Cecil Bisshopp, 8th Bt set about updating his family's seventeenth century house Parham Park, nestling gently the lee of the South Downs, which had been begun in 1577. That he chose the successful firm of Ince and Mayhew to carry out these refurbishments may have been partly influenced by the fact that Ince and Mayhew had worked in a number of sixteenth and seventeenth-century houses, bringing modern comfort to these ancient seats in a sensitive and sympathetic way- Burghley and Cobham Hall are two notable examples. But despite their 'antiquarian' credentials, the furniture and fittings they supplied to Sir Cecil were in the most up-to-date neoclassical idiom.

The first of the two extensive bills, dated July 1781, begins with the Winter Dining Room on the south east corner of the house. The room was fashionably fitted up with two fringed, festooned curtains of green mixed silk damask lined with green tammy, as well as *'2 Venetian Sun Blinds painted Green'* which set the predominant colour of the room. The elegant suite of dining-room furniture, a large sideboard table with two urns and pedestals, an oval wine cistern and a smaller sideboard table were all *'neatly painted & pick'd in Green and White'.*

Sir Cecil Bisshopp Bart.

To Mayhew & Ince — *Cabinet Makers, Upholders, Upholders, Carvers, Gilders & Manufacturers of Plate Glass at their Warehouses, Broad Street Soho*

	Winter Dining Room	
1781 July	*-A large Side Board Table the Top of fine Mahogany Shaped Crossbanded and Strung on a Rich Carv'd & fluted frame with a Vase & C in the Centre of Tablet on therm legs pannell'd the frame neatly painted & pick'd in Green & White*	*14-10-*
	-A Brass Rod for Side Board with 4 plinths and Strong Brass Pillars with nuts and Screws & Ornamented with Vases & C	*3-3-*
	-2 Pedestals Richly Carv'd and Ornamented with flutes, Husks & pateras Swags of Drapery & one of Do. with plate warmer Heater & C and the other with Cupboard & Celaret for wine with Copper Cistern partitioned for 9 Bottles & lin'd the whole neatly painted & Ornamented Green & white & 2 Vases on Do. finely Japan'd to imitate porphyry marble & Insides fitted up for Knives & forks & C with locks	*31-15-*
	- An Oval Cistern neatly painted Carv'd & Ornamented to match the Side Board with Copper lining	*7-7-*
	-Another side Board for pier Carv'd Ornamented & painted to match the above but less	*10-5*
	-2 Damask'd leather Covers for side Boards lined with Green Baize & bound with Silk Binding	*2-5*

The two sideboard tables, both supplied with *'Damask'd leather Covers'*, with their fluted friezes carved with anthemions and patera, ornament echoed on the window cornices, also supplied by Ince & Mayhew and painted green and white, and their tablet centres carved with vases use motifs that appear in different combinations in other dining room furniture the firm supplied in the 1770s, but all in mahogany, which would perhaps have been less appropriate in the early setting of Parham. While the 'therm' legs with the idiosyncratic roundel-filled blocks heading the tapering feet are on much favoured device, appearing on the yew-wood and marquetry sideboard table made for the Earl of Kerry, 1769-71 (C. Cator, 'The Earl of Kerry and Mayhew & Ince, *Furniture History,* XXVI, 1990, pp27-33) and the mahogany sideboard table made for Edward Bouverie c.1769-1772, sold Christie's London, 6 July 2017, lot 12. The Ionic capitals are similar to those on the pair of giltwood pier tables supplied to Viscount Palmerston at Broadlands, Hampshire c.1771 (H. Roberts.



Rictor Norton & David Allen, London

Parham Park

Furniture at Broadlands, Hampshire', I, *Country Life,* 29 January 1981 , pp. 288-290,figs.1 and 8 . The distinctive drapery swags echoing architectural ornament on the pedestals and wine cistern recur in various guises, ebonised as ornament for commodes or on a smaller scale as on the pedestals supplied to Sir Thomas Rumbold for Woodhall Park circa 1780 sold Christie's London, 6 July 2017, lot 11. The japanned cutlery 'vases' on the pedestals *'finely Jappan'd to imitate Porphyry Marble'* are not found elsewhere in their identified work and were most probably supplied by a specialist supplier. They still retain their fittings for knives and forks while the pedestals are still fitted with a cellaret for nine bottles in one and the other as a plate warmer.

In 1815 Sir Cecil succeeded in his claim through his mother to the ancient barony of Zouche, in abeyance since 1625, becoming the 12th Baron Zouche of Haryngworth and Parham then descended through the Zouche family. His daughter and heir Harriet, and her bibliophile husband the Hon Robert Curzon, made extensive alterations to the house, sweeping away much of her father's late 18th century modernisation and employing Anthony Salvin to give the house a more 'ancient' air.

In 1922 the 17th Baroness Zouche (1875-1965) sold Parham to the Hon. Clive Pearson, who with his wife Alicia returned the house to its house original late 16th/ early 17th century guise with great love and care . Lady Zouche kept some of the furniture, including this suite, which was sold at Christie's on 21 April 1966 after her death. At the time of the 1966 sale, it still retained its original green and white painted decoration and the large serving table still had the: *'Brass Rod for Side Board with 4 Plinths and Strong Brass Pillars with nuts and Screws & ornamented with Vases and c'* for which Ince and Mayhew charged an additional £3 3s.

After the 1966 sale the suite was acquired from Mallett's by the banker George Ansley, whose Paris apartment at 6 rue de Presbourg was decorated by Henri Samuel, when the pair to the smaller table was probably added. Subsequently acquired in the later 1970s by Mr and Mrs Charles Wrightsman, either for Blythedunes their home in Palm Beach or their New York apartment at 820 Fifth Avenue possibly to replace pieces that they had given to the Metropolitan Museum of Art. The circular dining-table, with its base taking the swagged drapery from the pedestals and the anthemion and flute frieze from the tables, was probably added then. *'The Oval Cistern neatly painted Carv'd & Ornamented to match the Side Board with Copper lining'*, which was lot 137 in the Christie's 1966 sale, must have become separated from the suite which Susan Gutfreund acquire privately from Mrs Wrightsman, and was sold in the Sotheby's New York sale of the Wrightsman's Palm Beach residence, 5 May 1984, lot 176.

The Parham dining-room suite and Ince and Mayhew's commission for Sir Cecil Bisshopp, Bt. will be included in the forthcoming monograph on their work by Hugh Roberts and Charles Cator*, Industry and Ingenuity: The Partnership of William Ince and John Mayhew* to be published in 2022

Please note that Ince and Mayhew's celebrated design book *The Universal System of Household Furniture* will be offered in this sale as lot 172.

■49

A SUITE OF GEORGE III CREAM AND BLUE-PAINTED MAHOGANY DINING ROOM FURNITURE

BY INCE AND MAYHEW, CIRCA 1775

Comprising a serving table with a serpentine crossbanded mahogany top above a fluted frieze carved with urns on fluted square tapering legs, inscribed *326PG* and a pair of pedestals, one fitted with bottle coolers, one with plate racks, each with a faux porphyry and painted tôle and wood dining room urn fitted for cutlery, redecorated, with traces of an earlier green and white scheme, the serving table formerly with a brass rail and the back legs replaced, possibly in the early 19th century
The sideboard: 34 in. (86.5 cm.) high, 72 in. (183 cm.) wide, 36¼ in. (92 cm.) deep
The knife boxes: 67 in. (170 cm.) high, 17 in. (43 cm.) wide, 18¼ in. (46.5 cm.) deep (6)

$80,000-120,000

PROVENANCE:
Supplied to Sir Cecil Bisshopp, 8th Bt (later 12th Baron Zouche) 1753-1828 for Parham Park, Sussex.
By descent in the Zouche family at Parham.
The 17th Baroness Zouche of Haryngworth, sold by her executors, Christie's, London, 21 April 1966, lots 134-136 but sold as one lot with lot 137 (£6825 to Mallett).
George Ansley, 6 rue du Presbourg, Paris (by whom acquired from Mallett).
Mrs. Charles Wrightsman, possibly for Blythedunes, Palm Beach.
Acquired privately from the above.

LITERATURE:
G. Beard & J. Goodison: *English Furniture 1500-1840*, London, 1987, p. 192.
E. Eerdmans: *Henri Samuel: Master of the French Interior*, New York, 2018, pp. 205-207.

En suite with lot 50.

■50

A PAIR OF GEORGE III CREAM AND BLUE-PAINTED MAHOGANY SIDE TABLES

ONE BY INCE AND MAYHEW, CIRCA 1775, THE OTHER OF A LATER DATE AND ALMOST CERTAINLY SUPPLIED BY MALLETT, CIRCA 1970

Each with a serpentine crossbanded mahogany top above a fluted frieze carved with urns on fluted square tapering legs; the older example inscribed *Bishop 8017* or *801*1, and *326PG,* redecorated, with traces of an earlier green and white scheme
34 in. (86.5 cm.) high, 58¼ in. (14 cm.) wide, 25½ in. (65 cm.) deep (2)

$30,000-50,000

PROVENANCE:
The George III table supplied to Sir Cecil Bisshopp, 8th Bt (later 12th Baron Zouche) 1753-1828 for Parham Park, Sussex.
By descent in the Zouche family at Parham.
The 17th Baroness Zouche of Haryngworth, sold by her executors, Christie's, London, 21 April 1966, lots 134-136 but sold as one lot with lot 137 (£6825 to Mallett).
George Ansley, 6 rue du Presbourg, Paris (by whom acquired from Mallett, who almost certainly supplied the later copy).
Mrs. Charles Wrightsman, possibly for Blythedunes, Palm Beach.
Acquired privately from the above.

LITERATURE:
G. Beard & J. Goodison: *English Furniture 1500-1840*, London, 1987, p. 192.
E. Eerdmans: *Henri Samuel: Master of the French Interior*, New York, 2018, pp. 205-207.

En suite with lot 49.



■51

A GEORGE III STYLE CREAM AND BLUE PAINTED MAHOGANY DINING TABLE

CIRCA 1980, ALMOST CERTAINLY SUPPLIED BY HENRI SAMUEL

Circular, on cylindrical support raised on octagonal base
29 in. (74 cm.) high, 65½ in. (166.5 cm.) diameter

$8,000-12,000

PROVENANCE:

Almost certainly supplied by Henri Samuel *circa* 1980 to Mrs. Charles Wrightsman, possibly for Blythedunes, Palm Beach.
Acquired privately from the above.





52

AN EXTENSIVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PART DINNER SERVICE

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the reverse, comprising:
Two large oval soup tureens, covers and stands, shape nos. 3560/3561
An oval vegetable dish and cover, shape no. 3567
Two bottle coolers, shape no. 3571
Two large oval platters, shape no. 3520
Three smaller oval platters, shape no. 3518
Two large circular platters, shape no. 3529
A smaller circular platter, shape no. 3523
Four large leaf-shaped dishes, shape no. 3541, one 19th Century and with painter's mark 'EH'
Three smaller leaf-shaped dishes, shape no. 3540
A sauceboat on fixed stand, shape no. 3556
A triangular dish, shape no. 3509
A pickle dish, shape no. 3544
Twenty place plates with pierced rims, shape no. 3526
Twenty-four two-handled soup cups and twenty-nine stands, shape no. 3612
Thirty-eight soup plates, shape no. 3546
Twenty-three dinner plates, shape no. 3549
Nine dinner plates with pierced rims, shape no. 3553
Seventeen lunch plates, shape no. 3572
Thirty lunch plates with pierced rims, shape no. 3554
Eight salad plates, shape no. 3573
Seven dessert plates, shape no. 3551
Thirty bread and butter plates, shape no. 3552
Two salt cellars, shape no. 3557
A triangular mustard pot, cover and stand, shape nos. 3575/3576
Eight individual butter pats, shape no. 3501
Thirty-three demitasse cups and thirty-four saucers, shape no. 3618
An oval sugar-bowl and cover, shape no. 3582
Four oval pierced fruit baskets and two stands, shape nos. 3536/3537
Two round pierced fruit baskets, shape no. 3534
Two triangular footed cake plates, shape no. 3511
A triangular cake dish, shape no. 3508
Nine pots-de-crème, covers and stands, shape nos. 3514/3515
A small oval soup tureen cover, shape no. 3559
Twenty-three 'Flora Danica' flatware handles, shape no. 3578

Together with a pair of similarly decorated candlesticks, shape no. 12365, each modeled as an urn on pedestal

(409)

$150,000-200,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 16 September 1994, lot 151.
Anonymous sale; Christie's, New York, 21 October 2008, lots 67 (part) and 68 (part).

The celebrated 'Flora Danica' pattern was originally intended as a gift from the Danes to Catherine the Great of Russia, but the Empress passed away before the service was finished. Upon its completion in 1802, the Danish royal family decided to keep the service, and it was first used to celebrate the birthday of King Christian VII in 1803. Characterized by finely-painted studies of the indigenous flora and fauna of Denmark, with the Latin titles beautifully inscribed to the reverse, 'Flora Danica' is still held in the highest regard and considered amongst the most luxurious of dinnerware available today.







53

53

TWENTY-FOUR ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' RETICULATED LUNCH PLATES

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20, SHAPE NO. 3554

Each finely painted with a botanical specimen, identified in Latin on the reverse
9 in. (22.8 cm.) diameter (24)

$10,000-15,000

54

A SILVER-GILT MOUNTED ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PART FLATWARE SERVICE

20TH CENTURY, THE SILVER MARK OF A. MICHAELSEN, COPENHAGEN

Each shaped-square handle finely painted with a botanical specimen, comprising: eight forks and eight spoons
7¼ in. (18.4 cm.) long (16)

$5,000-7,000



54

55

A PAIR OF GEORGE IV SILVER-GILT WINE COASTERS

MARK OF BENJAMIN SMITH, LONDON, 1823

The tall sides cast and pierced with trellis centered by flowerheads, interior bases engraved with foliate script cypher, *marked on foot rims and inside bases*
5¾ in. (14.5 cm.) diameter
36 oz. 16 dwt. (1,144 gr.) gross weight (2)

$7,000-10,000



55

56

AN ASSEMBLED BOHEMIAN ENGRAVED AND CUT-GLASS PART STEMWARE SERVICE

SECOND HALF 19TH CENTURY

Engraved with hunters and stags, on star-cut bases, comprising:
Two large decanters
Two small decanters
Two double-spouted decanters
Seventeen tumblers
Eighteen funnel-shaped champagne coupes
Twelve faceted champagne coupes
Sixteen funnel-shaped red wine glasses
Thirteen faceted red wine glasses
Seventeen funnel-shaped white wine glasses
Thirteen faceted white wine glasses
Eighteen funnel-shaped cordials
Twelve faceted cordials
Sixteen funnel-shaped port glasses
Thirteen faceted port glasses
Eighteen shot glasses
Eighteen funnel-shaped finger bowls
Seventeen circular finger bowls
Thirteen faceted finger bowls
Thirteen stands (250)

$10,000-15,000



56



57

A SET OF FOUR GEORGE IV SILVER WINE COOLERS
MARK OF BENJAMIN SMITH, LONDON, 1829

Fluted campana form with furled rocaille rim, on circular domed bases cast and chased with scrolls and rocaille, the lower body applied and chased with scrolling grapevines terminating in crossed vine handles, with removable collars and liners, *marked on sides of bodies, liners, and collars and numbered*
11 in. (28 cm.) high
539 oz. 10 dwt. (16,778 gr.) (12)

$30,000-50,000



58

58

AN EMPIRE SILVER-GILT TRAVELING SET

MARKED PARIS, 1798-1809

Comprising:
A double salt cellar of sarcophagus form with removable liners, *mark of Nicolas Modoux*
An egg cup in the form of a tripod burner on lion monopodia feet and a faceted cann, *mark of Alexandre-André-Camille Lesot de la Panneterie*
Two tablespoons and two table forks, *mark of Edme Dupont*
A dessert knife, *marked with Paris medium discharge mark, 1783-1789 and countermark for 1789*
In a fitted red leather case;
Together with a later dessert knife, *marked on handle with post-1838 mark*
4¼ in. (10.8 cm.) long, the double salt cellar
28 oz. 12 dwt. (889 gr.) weighable silver (10)

$5,000-8,000

PROVENANCE:
Acquired from S.J. Phillips, Ltd., London.



59

59

A FRENCH SILVER FLATWARE SERVICE

MOST MARK OF ODIOT, KNIVES AND SOME SERVERS MARK OF EDOUARD CORVASIER, PARIS, LATE 19TH CENTURY

In Louis XVI taste, the beaded handles with oval terminals applied with acanthus leaves, comprising:
Twenty-four tablespoons
Eighteen dessert spoons
Fourteen teaspoons
Sixty place forks
Twelve dessert forks
Twelve oyster forks
Sixty place knives
Twelve dessert knives, with silver blades
Twenty-three cheese knives
A two-piece carving set
Two two-piece horn bowl salad serving sets
A fish slice
Two fish forks
Three serving spoons
A cold meat fork
A soup ladle
Two sauce ladles
A pâté server
A jelly server
Two cake servers
Two shell-form berry spoons
A pair of sugar tongs
A sugar spoon
In two wooden chests by Odiot with red suede lined lift out trays
434 oz. 16 dwt. (13,522 gr.) weighable silver (259)

$18,000-22,000

60

A PAIR OF GEORGE III SILVER-GILT TWO-LIGHT CANDELABRA AND A PAIR OF MATCHING CANDLESTICKS

MARK OF DANIEL SMITH AND ROBERT SHARP, THE BRANCHES MARK OF THOMAS HEMING, LONDON, 1775

On stepped circular bases cast and chased with bands of beading and stiff foliage, rising to banded baluster stems chased with stiff foliage, with conforming campana-form sconces and removable nozzles, the detachable tops with two leaf-capped scroll branches flanking a drapery wrapped rosette, and terminating in openwork acanthus, fixed drip pans bordered in berried laurels with detachable nozzles, engraved on stems, sconces, and nozzles with a crest, *marked throughout and notch numbered*
17½ in. (44.5 cm.) high, the candelabra; 12⅛ in. (30.8 cm.) high, the candlesticks
160 oz. 18 dwt. (5,004 gr.) (6)

$100,000-150,000

PROVENANCE:
Possibly made for General Joseph Yorke, 1st Lord Dover (1724-1792), then by decent to,
Charles Philip Yorke, 5th Earl of Hardwicke (1836-1897),
Trustees of Wimpole Hall, Cambridgeshire, the Seat of the Right Honorable The Earl of Hardwicke; Christie's, London, 4 April 1895, lots 107 and 108.
Acquired from S. J. Phillips, Ltd., London, September 1984.





A design for a silver-gilt candlestick from the office of Robert Adam or after Robert Adam.
The collection of the Sir John Soane's Museum, London



The engraved crest is that of Yorke, presumably for General Joseph Yorke, born June 1724, who was made the 1st, and only, Lord Dover, Baron of the Town and Port of Dover, County Kent, on 18 September 1788.

These candlesticks and candelabra are in the style of Robert Adam (1728-1792), one of the greatest proponents of the neoclassical style in England in the second half of the 18th century. Though largely known today for his architecture and interiors, Robert Adam and his brother James' contribution to the design of silver is known through a series of 114 designs among the nine thousand Adam drawings at the Sir John Soane's Museum, London, which are discussed in depth by Michael Snodin (M. Snodin, "Adam Silver Reassessed", Burlington Magazine, January 1997, pp. 17-25). The design for the candlesticks offered here can be seen as derived from a drawing from this collection for a candlestick possibly designed for the Philips family of Picton Castle. The drawing shows a similar baluster form with stiff foliage decoration to the foot, stem, and sconce with beaded borders. Snodin explains that Adam's design for this candlestick was revolutionary given that Adam's earlier designs for silver drew more directly from ancient forms and motifs. He states that,

"The ancients did not, of course, have candlesticks, so Robert Adam, who made the sketch design, was in effect obliged to invent a new type. For the stem he reunited the bulbous baluster of the renaissance with its ancestor, the great stone candelabrum of the Romans. The spool-shaped base has no precedent in classical candelabra or renaissance candlesticks, but is directly derived from the forms of the lids and bases of cups... Also innovatory is the relief ornament which covers the whole candlestick, recalling in its scale and density that on renaissance bronzes." (p. 23)

For two pairs of candlesticks with similar design elements owned by celebrated collector William Beckford, see D.Ostergard ed., *William Beckford 1760-1844 An Eye for the Magnificent*, 2001, cat.9 and 31. A near identical set of four candlesticks to those offered here was sold Sotheby's, London, 23 May 1985, lot 108. A pair of similar three-light candelabra, mark of Sebastian and James Crespell, sold Christie's, London, 7 June 2011, lot 312. A further similar pair of two-light candelabra, mark of John Scofield, sold Christie's, London, 29 November 2016, lot 161.



■61

A GERMAN SILVERED METAL-MOUNTED SILVER FOIL MIRROR

FIRST HALF 19TH CENTURY

With later rectangular plate in conforming molded frame case with pierced scrolling foliate clasps within a canted surround with punched and incised ground
45 in. (114.5 cm.) high, 36½ in. (93 cm.) wide

$30,000-50,000

PROVENANCE:

[Possibly] acquired by Baron Meyer Amschel de Rothschild for Mentmore Towers, Buckinghamshire,
and by descent to his daughter, Hannah de Rothschild, or acquired by Hannah's husband, Archibald Philip, 5th Earl of Rosebery.
The 6th Earl of Rosebery, Mentmore; Sotheby's House Sale, 18-20 May 1977, part five, lot 927.

LITERATURE:

E. Eerdmans, *Henri Samuel: Master of the French Interior,* New York, 2018, p. 206-7.

The maker of this mirror was greatly inspired by the tradition of silver furniture making of the late 1600s and early 1700s. The commissioning of silver furniture in seventeenth and eighteenth-century Europe was almost entirely limited to the royal and wealthiest aristocratic families. Tables, chairs, pier-mirrors and gueridons constitute some of the rarest objects made in silver. Almost all the extant examples remain in permanent collections such as that of the Danish royal family. Most recently, the Metropolitan Museum of Art's exhibition entitled *Making Marvels: Science & Splendor at the Courts of Europe*, featured a number of seventeenth-century silver furnishings from the Esterházy Collection. A great number of such silver furnishings were made in the German states, where Augsburg was considered the center of the craft. In addition to the overall concept and certain specific design elements, with its chased plaques pinned to a wood core, the present lot follows seventeenth-century Augsburg examples in its construction as well. Substituting solid silver elements with thinner silver plaques often saved these pieces from being melted down as it was the case with Versailles' famous silver furnishing.

Mentmore was built between 1852 and 1854 by Baron Mayer Amschel de Rothschild, who needed a house near London and in close proximity to other Rothschild homes at Tring, Ascot, Aston Clinton and later Waddesdon and Halton House. The plans for the mansion imitated Wollaton Hall in Nottinghamshire and were drawn up by the gardener turned architect Joseph Paxton, celebrated for his Crystal Palace, completed the year earlier. Sumptuously furnished with extraordinary works of art in every field, on his death in 1874, Baron Mayer left Mentmore to his daughter, Hannah de Rothschild. Four years later Hannah married Archibald Philip, 5th Earl of Rosebery, who added considerably to the collections assembled by his father-in-law and it remained largely intact until the dispersal of the contents in 1977. The collection at Mentmore had an important and extensive silver component with objects similar to the lot offered here, such as a silver Augsburg necessaire with comparable design elements dated circa 1710 and with the marks of Tobias Bauer, sold The Late the 6th Earl of Rosebery and his family; Mentmore, Sotheby's House sale, 23 May 1977, lot 664.



Mentmore Towers



62

A PAIR OF AUSTRIAN SILVER FIGURAL LARGE COMPOTES

MARK OF JOSEPH KERN, VIENNA, 1821

The stem formed as a draped winged maiden standing on a waisted tri-form base applied with classical figures and raised on three paw feet and stepped pedestal, the maidens holding aloft a vase topped by a basket with pierced everted rim and two foliate scroll handles, *marked on base rims*

25 in. (63.5 cm.) high

258 oz. (8,024 gr.) (2)

$8,000-12,000



63

63

FRENCH SCHOOL, 19TH CENTURY

Marble And Enamel Chalice Depicting Exotic Birds And Flowers

oil on panel
15⅛ x 9⅛ in. (38.4 x 23.2 cm.)

$1,000-1,500

64

FRENCH SCHOOL, 18TH CENTURY

A Trompe L'oeil Of Two Putti In A Medallion Emblematic Of Fire And Water

oil on canvas
35⅛ x 44¾ in. (89.2 x 113.7 cm.)

$4,000-6,000

PROVENANCE:
Galerie Pardo, Paris.
Acquired from the above by the current owner.



64



65

GERMAN SCHOOL, 17TH CENTURY

A vanitas still-life with flags, a box of jewelry and guilt cups, books, silver, a vase and basket of flowers and a skeleton before a corridor

inscribed ' Der Prediger Salomo / mi i kapitel v 2 / Es ist alles ganz eitel, sprach / der Prediger, es ist alles ganz eitel ze .' (center right, on sheet of paper)
oil on canvas
60½ x 47⅛ in. (153.8 x 119.7 cm.)

$25,000-35,000

PROVENANCE:

Anonymous sale; Bukowski's, Stockholm, 24-26 November 1993, lot 341, where acquired by the present owner.



66

66

A SWEDISH RÖT RANNAS PORPHYRY BUTTER DISH
EARLY 19TH CENTURY

Of unusually large size, with circular molded top and finial, above a conforming scalloped base
8¾ in. (22.5 cm.) high, 10 in. (25.4 cm.) diameter

$8,000-12,000

67

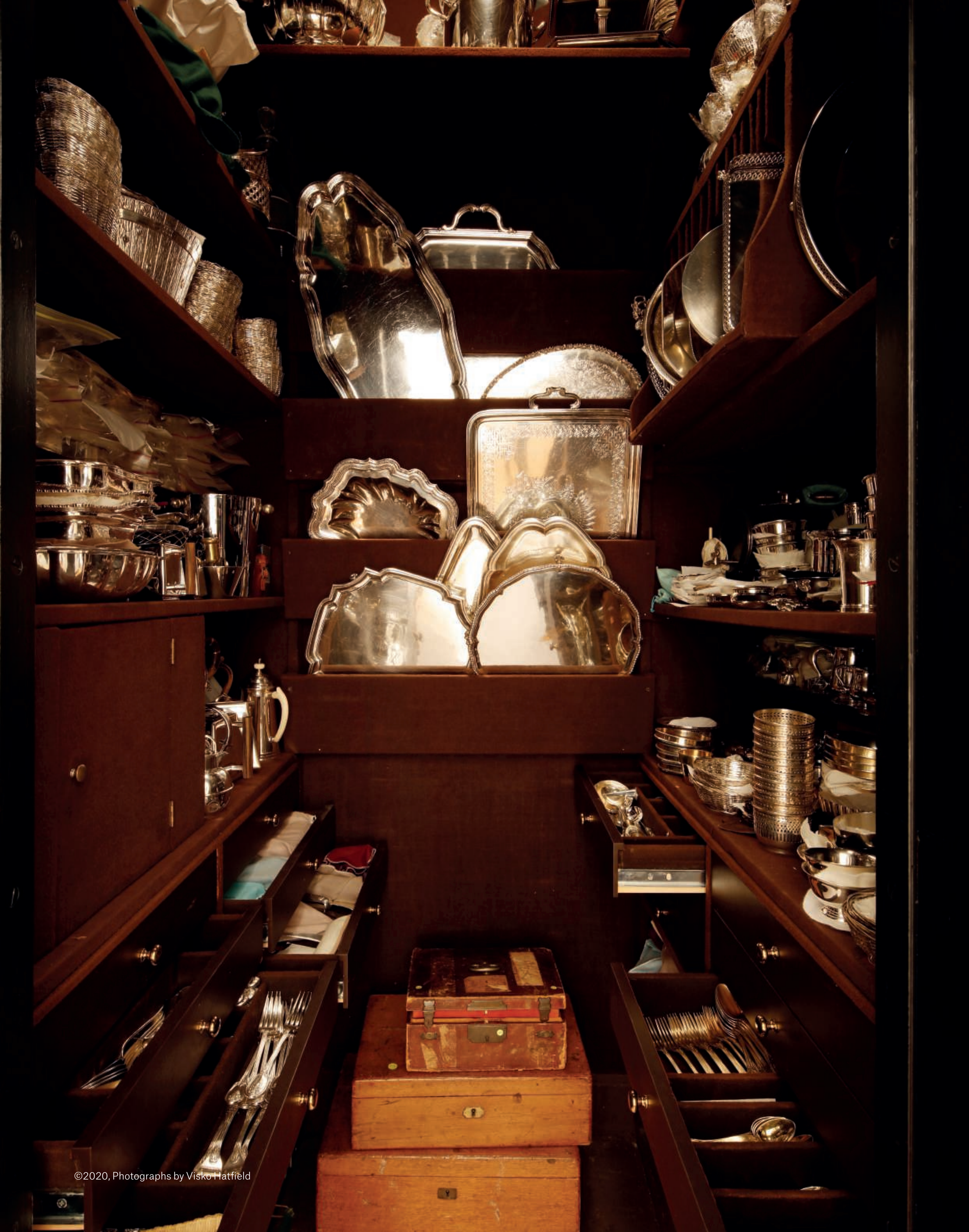
A GERMAN SILVER-MOUNTED SERPENTINE MARBLE SPIRIT BARREL
MAKER'S MARK I / CB, REGENSBURG, 18TH CENTURY

The serpentine body wrapped with silver bands with faux-fasteners, raised on four hairy paw feet, with screw-on cover with hinged loop handle, the front with a spout, *marked throughout*
10¾ in. (27.3 cm.) long

$8,000-12,000



67



68

A PAIR OF GERMAN SILVER-GILT SIDEBOARD DISHES

MARK OF JOHANN GEORGE FOURNIER II, BERLIN, 1788-1802, THE CHASING 19TH CENTURY

Circular with reeded rims, chased in the early 19th century with scrolling foliage and rosettes within matte reserves, the reverse later engraved with a coat-of-arms within the motto of the Order of the Bath and with viscount's coronet above, and with two crests, *marked on undersides*
16½ in. (42 cm.) diameter
104 oz. 10 dwt. (3,250 gr.) (2)

$10,000-15,000

PROVENANCE:

Charles, 1st Viscount Whitworth later created 1st Earl Whitworth (1752-1825), and then by descent to his widow,
Arabella Diana, Countess Whitworth (1767-1826), daughter of Sir Charles Cope 2nd Bt. (1743-1781) and widow of John, 3rd Duke of Dorset (1745-1799) and then by descent to her second daughter,
Lady Elizabeth Sackville-West (1795-1870), later Baroness Buckhurst, wife of George, 5th Earl De La Warre (1791-1869), who assumed her paternal name and arms by Royal License in addition to those of West in 1843, and then by descent to their fourth son,
Mortimer Sackville-West, 1st Baron Sackville (1820-1888), then by descent to his brother, the fifth son,
Lionel Sackville-West, 2nd Baron Sackville of Knole (1827-1908), then by descent to his nephew,
Lionel Edward Sackville-West, 3rd Baron Sackville of Knole (1867-1928), father of Vita Sackville-West, then by descent to his brother,
Major-General Charles John Sackville-West, 4th Baron Sackville of Knole (1870-1962), then by descent to his nephew,
Lionel Bertrand Sackville-West, 6th Baron Sackville of Knole (1913-2004), The Trustees of the Knole Estate; Christie's, London, 20 May 1987, lot 115,
Anonymous sale; Franco Semenzato, Rome, 4 October 1988, lot 143.

The arms found on the reverse of these sideboard dishes are those of Whitworth with Cope in pretence, for Charles, 1st Earl Whitworth G.C.B. (1752-1825) and his wife Arabella Diana (1767-1826), daughter and co-heir of Sir Charles Cope 2nd Bt. (1743-1781), whom he married in 1801, engraved between 1813 and 1815.

The later crests are those of Sackville and West, presumably for Mortimer Sackville-West (1820-1888), engraved between 1870 and 1876, created 1st Baron Sackville of Knole in 1876.



Giovanni Battista Lampi. *Portrait of Charles Whitworth, Later 1st Earl Whitworth (1752-1825)*. Circa 1789.



CHARLES, 1ST VISCOUNT WHITWORTH G.C.B. (1752-1825)

Charles Whitworth was born at Leybourne Grange, Kent as the eldest son of Sir Charles Whitworth, MP (c.1721-1778) and Martha Whitworth (d.1786). He was educated at Tonbridge School and initially entered the army, serving in North America in 1776-77 and by early 1783 rising to lieutenant-colonel of the 104th regiment. Charles continued his government service with diplomatic posts and expeditions in Poland, Russia, Denmark, and France and was made Baron Whitworth of Newport Pratt, co. Galway in 1800. On 7 April 1801 he had married by special license at Dorset House, Westminster, Arabella Diana Sackville, dowager duchess and widow of the 3rd Duke of Dorset (1767-1825), daughter and co-heir of Sir Charles Cope, 2nd Baronet, of Brewherne, Oxfordshire, and a great heiress. They settled at Knole and were popular locally, improving the grounds and becoming known for their charity. This period of domestic happiness was upset by the dramatic and scandalous appearance of the Russian Countess Gerbetzov, sister of the Empress Catherine's last favorite, who alleged that she had financially supported and promoted Whitworth in Russia in exchange for certain promises she now wished to claim upon. She travelled to London with her husband, arriving too late to impede the marriage but allegedly accepting a bribe of £10,000 from the duchess to depart again. In 1813 Whitworth was appointed as a lord of the bedchamber and viceroy of Ireland before being created a British peer as Viscount Whitworth of Adbaston, Staffordshire. Two years later he was created GCB on 2 June and Baron Adbaston and Earl Whitworth on 25 November 1815.

The early 19th century chasing found on the present lot is in the style of William Pitts. Pitts began his career as a sculptor before reproducing many of his low reliefs in silver and silver-gilt. Later under the direction of the Royal goldsmiths Rundell, Bridge and Rundell, Pitts was one of the first 19th-century English silversmiths to incorporate antique plaques (or castings from them) into his work. Beyond his low relief work, Pitts became known for a signature style of chased decoration around his central plaques incorporating floral decoration, similar to the chasing found on the present lot. A sideboard dish by Pitts from 1809 with similar chasing to that seen on the present lot was sold Christie's, New York, 27 October 2015, lot 81.



69

A RUSSIAN SILVER TUREEN

MARK OF FEODOR PETROV, MOSCOW, CIRCA 1780

The oval bowl on four foliate capped scroll feet, the ribbed scroll handles rising from rocaille motif, each side of the bowl engraved and chased with the Villiers and Bagot families' coats-of-arms within *rocailles*, with a ribbon-tied reeded rim, the conforming domed cover decorated *en suite*, with a foliate finial rising from a calyx, *marked under base*
13¼ in. (33.7 cm.) long
61.1 oz. (1,901 gr.)

$18,000-22,000

PROVENANCE:
With Monica Hafner, Stockholm.
Acquired from the above, 14 May 1986.

This tureen was probably decorated with the Villiers and Bagot family coat-of-arms to celebrate the marriage of Lady Harriet Villiers (1788-1870) to Rt Rev. Hon. Richard Bagot (1782-1854) on 22 December 1805.



70

A LOUIS XV SILVER-GILT ECUELLE, COVER, AND STAND
MARK OF JOHANN SENCKEYSEN, STRASBOURG, CIRCA 1750

Circular with flat handles cast with fluted and furled rocaille, the body and cover engraved with rocaille and applied with guilloche borders, the cover with shell-capped bud finial, the stand shaped circular with conforming engraved rocaille and applied guilloche border with shells and intervals, *marked on underside of ecuelle and stand, the cover apparently unmarked*; *together with* a similar table fork, spoon, and knife, and a tooled-leather fitted case*, the fork with maker's mark ELS, Strasbourg, circa 1767, the knife with maker's mark IMLIN, Strasbourg, circa 1756, the spoon apparently unmarked*
11⅝ in. (29.5 cm.) long, over handles
59 oz. 18 dwt. (1,863 gr.) weighable silver (7)

$40,000-60,000

PROVENANCE:
Acquired from Marcel Bissey, Paris.

A similar ecuelle, cover, and stand by Johann Senckeysen in a fitted leather case sold Christie's, Paris, 17 November 2011, lot 78.







Georg Christoph Grooth (1716-1749) *Portrait of Empress Elizaveta Petrovna on Horseback*.
Private collection
Grooth, Georg-Christoph
Album / Alamy Stock Photo

71

A RUSSIAN GOLD-MOUNTED SILVER AND NIELLO SNUFF BOX

RUSSIA, SECOND HALF 18TH CENTURY

Of rectangular form, the hinged cover nielloed with the portrait of Empress Elizabeth on horseback after Georg Christoph Grooth (1716-1749), the sides nielloed with battle scenes and the base with war tropies, applied with gold mounts cast and chased with scrolls, *apparently unmarked*
3⅝ in. (9.2 cm.) long

$8,000-12,000



72

A RUSSIAN PARCEL-GILT SILVER AND NIELLO CHARGER

RUSSIA, EARLY 19TH CENTURY

Circular, the center nielloed with a figure of Victory holding a laurel wreath, surrounded by the trophies of war and an eagle, the surround nielloed with six oval cartouches nielloed with pastoral scenes, linked by garland of flowers and with urns within laurel wreaths, all on an engine-turned scalloped ground, within a gilt dentil rim, *apparently unmarked, the base with scratch weight 2 fu[nt] 44 zo[lotniks]*
11⅝ in. (29.5 cm.) diameter
31.66 oz. (984.8 gr.)

$10,000-15,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 13-14 December 1984, lot 365.
Acquired at the above sale by the present owner.

73

A PAIR OF RUSSIAN SILVER CANDLESTICK HOLDERS

MARKED K. FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, CIRCA 1890

Each of shaped form, on a circular base cast and chased with *rocailles* and scrolls, the handles similarly cast as *rocailles*, *marked on lower edge*
4 in. (10.2 cm.) high
28 oz. (794.9 gr.) (2)

$10,000-15,000





74



75

74

A PORTUGUESE SILVER EWER AND BASIN
MAKER'S MARK MB, LISBON, MID-18TH CENTURY

The ewer of fluted baluster form applied and chased with scrolls and shells, the basin of shell form, the rim cast and chased with scrolls and rope-twists, *marked on cover of ewer and rim of basin*
10¾ in. (27.3 cm.) high, the ewer; 16 in. (40.5 cm.) long, the basin
111 oz. 18 dwt. (3,480 gr.) (2)

$10,000-15,000

75

A RUSSIAN SILVER TROMPE L'OEIL KETTLE ON STAND
MAKER'S MARK CYRILLIC 'PD', ST. PETERSBURG, 1887

Of pear shape, cast and chased to imitate bast weave, with rising spout and a swing handle, the detachable cover with ball finial, on a stand modeled as tree branches, with replacement insulators, *marked under base and on lid*
12½ in. (31.8 cm.) high, with stand
77.2 oz. (2,401 gr.) gross

$15,000-25,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 13-14 December 1984, lot 333.
Acquired at the above sale by the present owner.



76

A RUSSIAN EIGHT-PIECE PARCEL-GILT SILVER TEA AND COFFEE SERVICE

VARIOUS MAKERS, INCLUDING IVAN KHLEBNIKOV, ROBERT KOKHUN AND MAKER'S MARK 'JH', ST. PETERSBURG, 1874-1879

Comprising a samovar, a teapot, a coffee-pot, a creamer, a sugar-bowl, a bowl, tongs, and a serving tray; all in neo-Russian style, the samovar of traditional form, on three cockerel feet, the body with alternating reeded bands, the spout shaped as a cockerel's head, the detachable cover and lower rim decorated with openwork Russian sayings, the handles modeled as stylized cockerels connected with wood joints, centering a Cyrillic monogram 'EK' beneath a coronet, gilt interior; the tea and coffee service pieces of similar design; the tray engraved overall with strapwork motifs and centering a monogram; the tongs modelled as claws; the bowl, teapot, coffee-pot and samovar with replacement insulators, *marked throughout*
The samovar, 18¾ in. (47.6 cm.) high
368 oz. (11,442.6 gr.) gross weight (8)

$50,000-70,000

PROVENANCE:

Anonymous sale; Bukowski's, Stockholm, 23-26 April 1980, lot 788.
Acquired at the above sale by the present owner.



END OF SESSION I



77

■77

AN UPHOLSTERED X-FRAME STOOL
20TH CENTURY

Covered in faux tiger upholstery
18 in. (45.7 cm.) high

$300-500

78

A PAIR OF EMPIRE STYLE ORMOLU BOUILLOTTE LAMPS
20TH CENTURY

Of typical form, each with adjustable green-painted tôle shade and five-light candelabrum in pierced dished reeded base on molded wooden socle, fitted for electricity
30¼ in. (77 cm.) high, 11 in. (28 cm.) diameter, the base (2)

$5,000-8,000



78

SESSION II: LOTS 77 - 181



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79

~79

A LOUIS XV GOLD-MOUNTED LACQUER AND MOTHER-OF-PEARL SHUTTLE
MARKED PARIS, 1756-1762

Formed as two lozenges each set with three reserves of *hiramaki-e* lacquer in gold cartouches and lined with mother-of-pearl on the reverses, connected by a central gold strut, with green shagreen case, *marked on the gold to both sides with discharge mark of Eloy Brichard and Etienne Somfoye, Paris, 1756-1762, and additional mark, unclear*
5⅛ in. (13 cm.) long (2)

$5,000-8,000

80

A CONTINENTAL GILT-METAL-MOUNTED AGATE SNUFF BOX
SECOND HALF 18TH CENUTRY

The cartouche-form box and hinged cover of dark brown agate, with gilt-metal mounts chased with flowers, *apparently unmarked*
3½ in. (8.9 cm.) long

$800-1,200



80



81

81

A SWEDISH GOLD AND DIAMOND-MOUNTED AGATE BOX
MAKER'S MARK WAB, STOCKHOLM, 1918

Oval with lift-off cover, the semi-translucent agate wrapped in a gold ribbon with twists of foliage and diamonds topped by a bow, *marked on underside of cover and flange of body*
3¾ in. (9.5 cm.) long

$2,500-3,500



82

A PAIR OF SWEDISH PATINATED BRONZE, ORMOLU AND SVART BLYBERG PORPHYRY TWO-LIGHT CANDELABRA

THE PORPHYRY ÄLVDALEN (ELFDAL), CIRCA 1800

Each with a figure of a scantily draped maiden bearing twisting S-shaped candle branches fitted with reeded *bobêches* and balancing a fruit-filled basket on a tasseled cushion astride a columnar pedestal fitted with pricked foliate banding, the base mounted with maidens on square plinth, fitted for electricity
32¾ in. (83 cm.) high, 4¼ in. (11 cm.) square, overall (2)

$12,000-18,000

PROVENANCE:

Acquired from Bukowski's, Stockholm.



83

■83

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BIBLIOTHÈQUE

LATE 18TH CENTURY

With rectangular cornice above a panelled frieze and pair of glazed panelled cupboard doors with foliate-cast encadrement enclosing seven shelves, the sides similarly panelled, on rectangular plinth
104½ in. (265.5 cm.) high, 90¼ in. (229.5 cm.) wide, 20½ in. (52 cm.) deep

$20,000-40,000

PROVENANCE:
Acquired from Didier Aaron, Paris, September 1987.

■84

AN EMPIRE ORMOLU-MOUNTED MAHOGANY BUREAU PLAT

POSSIBLY GERMAN, IN THE MANNER OF JACOB-DESMALTER, FIRST QUARTER 19TH CENTURY

With rectangular inset gilt-tooled olive leather writing panel above three drawers fitted with lockplates cast as twin griffins flanking a wreath, each side fitted with a slide, on bold voluted anthemion-carved volutes centering a lion's mask and ending in paw feet, possibly originally conceived with a plinth
30¼ in. (77 cm.) high, 76¾ in. (195 cm.) wide, 36¼ in. (92 cm.) deep (3)

$20,000-30,000

PROVENANCE:
Acquired from Steinitz, Paris.

This somber yet elegant *bureau plat* was created in the first quarter of the nineteenth century in the antique manner popularized by Percier and Fontaine in their *Recueil de Décorations Intérieures*, first printed in 1801. Unquestionably, the design element on this table most clearly inspired by Percier and Fontaine is the lion-monopodia feet, which appear in the *Recueil de Décorations Intérieures,* where such legs are featured on a grand armchair designed for the home of *Citoyen D*, on a table for *Citoyen V*, as well as on a table to be executed by the Jacobs, among other. This type of monopodia feet is a recurring element in the *oeuvre* of Jacob Desmalter et Cie and can be found on numerous pieces by the firm such as consoles and seat furniture. Comparable *bureaux mécanique* with monopodia legs and simple rectangular tops were supplied to Napoleon at Saint-Cloud (1805), Compiègne (1808), and Fontainebleau (1809) as well as to The King of Naples and Napoleon's brother-in-law, Joachim Murat, who possessed two such examples at Fontainebleau and at Caserta. For a center table with lion-monopodia legs carved with similar palmettes to the back, see Christie's, London, 23 June 1999, lot 47. A comparable desk of German manufacture was sold Christie's, New York, 21 November 2011, lot 1020 ($80,500). The partnership between Georges Jacob and his son François-Honoré-Georges lasted from 1803 until 1813 and made Jacob Desmalter et Cie unquestionably the greatest cabinet-makers of the Empire period, supplying furniture for the Imperial palaces in France, Italy and Belgium, principally Compiègne, L'Elysée, Saint-Cloud and the Tuileries.





85

■85

A PAIR OF LOUIS XVI STYLE GILTWOOD BANQUETTES

CIRCA 1900

Each with rectangular padded seat upholstered in eighteenth century Beauvais tapestry decorated with floral ribboned drapery swags, on piastres, carved seatrail and spiral-fluted circular tapering legs headed by paterae, one with label inscribed *galerie*
17 in. (43 cm.) high, 53½ in. (136 cm.) wide, 12 in. (30.5 cm.) deep (2)

$2,000-3,000

PROVENANCE:
Acquired from Jean Renoncourt, Paris, March 1982.

■86

AN EMPIRE SAVONNERIE DESCENTE DE LIT RUG

FRANCE, CIRCA 1820

The dark brown field with a floral-filled ormolu-mounted urn flanked by griffins and floral garlands within a solid orange border
Approximately 7 ft. 1 in. x 2 ft. 8 in. (216 cm. x 81 cm.)

$4,000-6,000

PROVENANCE:
Acquired from C. John, London, 6 May 1986.

A near pair of similar Empire Descente de Lit rugs were sold in the well-known Mayorcas Collection of Tapestries and Textiles sale at Christie's in London (12 February 1999, lot 104). The drawing of the central urn is slightly different, as are the flowers and floral garlands but the flanking griffins are nearly identical. Unlike this example on a dark brown field, the near pair are both on a sky-blue ground.



86

■87

A PAIR OF MASSIVE ORMOLU-MOUNTED FAUX PORPHYRY AND WHITE MARBLE OBELISKS

20TH CENTURY

Each obelisk supported by paw feet on a square plinth centered by a military trophy and molded base

94½ in. (240 cm.) high, overall; 21 in. (53.5 cm.) square, the bases (2)

$20,000-30,000

PROVENANCE:

Acquired from Christopher Hodsoll, London.





■88

A LOUIS XIV SAVONNERIE BENCH-COVER NOW MOUNTED ON A LOUIS XVI GREY-PAINTED BANQUETTE

THE SAVONNERIE PANEL EARLY 18TH CENTURY AND DESIGNED BY JEAN-BAPTISTE BELIN DE FONTENAY (1653-1715), THE BENCH CIRCA 1775

The rectangular Savonnerie panel with a central fan *rose moresque* rosette surrounded by floral swags, two smaller fan rosettes with four parrots and three squirrels and baskets of flowers in each corner, the bench with rectangular seat on reeded seatrail and fluted circular tapering legs headed by paterae, altered in size to accomodate panel
16 in. (40.7 cm.) high, 71 in. (180.5 cm.) long, 24 in. (61 cm.) deep

$20,000-30,000

PROVENANCE:
Acquired from Léage, Paris.

Although the Savonnerie workshops are most renowned for the magnificent carpets produced during the reigns of Louis XIV and Louis XV, the factory also produced other forms of furnishing fabrics in the woven-pile technique. These objects included upholstery for furniture, panels for fire-screens, panels for room screens and, in at least one instance, coverings for a small casket (see Pierre Verlet, *The James A. de Rothschild Collection at Waddesdon Manor: Savonnerie,* London, 1982, p. 86). It must be noted, however, that these other products are extremely rare, even within the already rare group of 17th and 18th century Savonnerie carpets, as the production at the Savonnerie was mainly devoted to the weaving of carpets.

Despite the popularity of furnishing silk woven at Lyons or Paris and tapestry-woven covers from Beauvais or Gobelins, there was a demand for a more durable material to furnish benches and *tabourets* for royal ante-rooms (Verlet, *ibid.*, p. 84) and the Savonnerie with its sturdy pile weavings met this demand. Although 531 bench covers were woven between 1686 and 1791, very few are extant perhaps due to use and the fact that many benches were probably reupholstered if the covers were faded or too worn.

The ten different patterns for Savonnerie bench-covers are listed and described in Verlet (pp. 293-295). This bench-cover, the fourth pattern, was woven from 1704 onwards and the design is attributed to Belin de Fontenay, the elder. Known for his depiction of flowers in Savonnerie weavings, Fontenay is thought to be the originator of the *rose Moresque* design element found on this example and other Savonnerie weavings from this period (Verlet, *ibid.*, p. 297). An identical Savonnerie bench-cover is in the Musée du Louvre (Verlet, *ibid.,* p. 329, fig. 202). A bench, stamped JANSEN, with a Savonnerie bench-cover of the same design was sold at Christie's, New York, 18 October 2002, lot 352 and a pair of Louis XVI style benches sold Christie's, Paris, 26 May 2020, lot 140, are also covered in Savonnerie panels of this exact design.



(alternate view)





■89

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE DESSERTE

BY ADAM WEISWEILER, CIRCA 1780

With molded demilune Carrara marble top above a conforming panelled frieze fitted with a central drawer and flanked with hinged compartments mounted *sans traverse* with husks within a beaded encadrement, on stop-fluted rectangular supports joined by a shaped pierced galleried undertier, on circular tapering legs, stamped *A. WEISWEILER* to the top right corner
34½ in. (88 cm.) high, 51¼ in. (130 cm.) wide, 19¼ in. (49 cm.) deep

$40,000-60,000

PROVENANCE:
Anonymous sale; Hôtel Drouot, Paris, 23 March 1982, lot 65.

LITERATURE:
P. Lemonnier, *Weisweiler*, 1983, p. 80, no. 111.

Adam Weisweiler, *maître* in 1778.

Born in Neuwied, Weisweiler is believed to have studied with David Roentgen (1743-1807) before emigrating to Paris, where he was established as an *artisan libre* – a foreign worker protected by the medieval right of refuge – by 1777, the year of his marriage. The following year he became a *maître-ébéniste*, and established his workshop on the rue du Faubourg Saint-Antoine, joining Reisener and the elite group of German artisans providing pieces for the French royal family. While he is recorded to have worked with the *marchand-mercier* Julliot, the luxury pieces for which he is best known were almost exclusively sold directly through Dominique Daguerre. He provided the designs for many of Weisweiler's most important commissions and together they supplied the most influential and esteemed patrons of their day: Louis XVI and Marie Antoinette, George, Prince of Wales (later King George IV), and Grand Duchess Maria Feodorovna and Grand Duke Paul of Russia.



90

■90

A VELVET TWO-SEAT SOFA

SUPPLIED BY HENRI SAMUEL, SECOND HALF 20TH CENTURY

Upholstered in brown velvet
73 in. (185.5 cm.) long

$1,500-2,500

■91

A VELVET THREE-SEAT SOFA

SUPPLIED BY HENRI SAMUEL, SECOND HALF 20TH CENTURY

En suite with the previous lot, upholstered in brown velvet
88½ in. (224.9 cm.) long

$2,000-3,000



91





92

A RESTAURATION ORMOLU AND BLUED-BRONZE PENDULE À CERCLES TOURNANTS

CIRCA 1820-40

In the form of an urn, the everted lip with applied laurel, flanked on either side by rising snake handles, the body supporting recumbent putti above a Roman chapter ring and Arabic minute ring, the gadrooned calyx above molded base cast with reeded band chased at intervals with leaves, on square plinth
26½ in. (67.5 cm.) high, 16½ in. (42 cm.) wide

$25,000-40,000

PROVENANCE:
Acquired from Steinitz, Paris.

■93

A NORTH EUROPEAN MAHOGANY CENTER TABLE

POSSIBLY GERMAN, CIRCA 1825

With circular reeded top above a reeded columnar base with outset square columnar supports
30½ in. (77.5 cm.) high, 58 in. (147.5 cm.) diameter

$30,000-50,000

PROVENANCE:
Acquired from Didier Aaron, Paris.

Although at one point believed to be English, the use of poplar as a primary wood, the construction, and the robust architectural form of this table suggests that it is of north German manufacture. Designs for related center tables dated to the 1830s are illustrated in G. Himmelheber, *Deutsche Möbelvorlagen 1800-1900,* Munich, 1988, pp. 314-5, figs. 1425 and 1437.





■94

A PAIR OF FRENCH ORMOLU AND RED-PAINTED TWELVE-LIGHT CHANDELIERS

20TH CENTURY

Each with domed, plumed corona mounted with stars and issuing chain links suspending a circular tier issuing S-scroll candle branches cast as winged herms holding aloft *bobêche* and ending in fruiting finial, fitted for electricity
43 in. (109.5 cm.) high, 31¼ in. (79.5 cm.) wide (2)

$20,000-30,000

PROVENANCE:

Acquired from Aveline, Paris. (According to SFS, no invoice found)

~95

A CHARLES X 'PALAIS-ROYAL' MOTHER-OF-PEARL, ORMOLU AND PASTE INSET NECESSAIRE DE TOILETTE
CIRCA 1825

With rectangular hinged lid with pierced scalloped rim mounted with faceted green stones enclosing an interior fitted with various manicure utensils, the panelled base on foliate-cast feet, the central medallion inscribed '*souvenir*'
3¼ in. (8.3 cm.) high, 7½ in. (19 cm.) wide, 5½ in. (14 cm.) deep

$3,000-5,000

Please see note for lot 117.



95

■96

A PAIR OF EMPIRE GILTWOOD CHAISES D'ENFANT
CIRCA 1810

Each with rectangular padded back in conforming frame carved with paterae and anthemion, with bowed upholstered seat in similarly carved frame, on circular tapering legs carved as arrow-filled quivers, upholstered in green and gold floral silk, one with a paper label inscribed in ink *Le Soeur, peintre et doreur, rue des deux eculs no 4 a Pais*, the other with an identical paper label and a printed label inscribed *VILLA BONAPARTE*
25¼ in. (64 cm.) high, overall (2)

$5,000-8,000

PROVENANCE:
Possibly supplied to Napoleon's Uncle, Cardinal Fesch, his mother (Madame Mère) or his sister Pauline, Princess Borghese, who all lived in the Villa Bonaparte after the fall of Napoleon, under the protection of Pope Pius VII.
Anonymous sale; Christie's, Monaco, 7 December 1985, lot 54.

The Villa Bonaparte, near the Porta Pia in Rome, was built in 1750 for Cardinal Silvio Valenti Gonzaga, Secretary of State to Pope Benedict XIV. It was acquired by Napoleon's sister Pauline Borghese in 1815 and both her mother and her uncle Cardinal Fesch stayed there under the protection of Pope Pius VII.





The Villa Paolina beside the Porta Pia, c.1828, Giovanni Riveruzzi, Watercolour on paper, Museo Napoleonico Sovraintendenza di Roma Capitale - Foto in Comune

96



97

97

A GILT-BRONZE PORTRAIT RELIEF OF THE DUC DE CHOISEUL

FRANCE, LATE 18TH CENTURY, THE FRAME 19TH OR EARLY 20TH CENTURY

Within a ribbon-tied ormolu frame, inscribed 'DUC DE CHOISEUL AMBOISE PAIR DE FR.ET.F.DE CHOISEUL'
9½ in. (24.1 cm.) high

$2,000-3,000

PROVENANCE:
Acquired from Galerie Pardo, Paris, 15 July 1987.



98

■~98

A RUSSIAN ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND MARQUETRY MECHANICAL WRITING TABLE

ATTRIBUTED TO CHRISTIAN MEYER, ST. PETERSBURG, CIRCA 1790

With rounded rectangular crossbanded top inlaid with scrolling foliate garlands with leather-lined work panel above a similarly inlaid frieze fitted with a slide, a short drawer and a button to release the top, the side with a short drawer, on square tapering legs headed by paterae and guttae and ending in block sabots; the work panel, writing slide, frieze drawer and side drawer all spring loaded
28¾ in. (73 cm.) high, 25¼ in. (64 cm.) wide, 20¼ in. (51.5 cm.) deep

$30,000-50,000

PROVENANCE:
Baron Edmond de Rothschild (1845-1934).
Henry Ford II (1917-1987), Grosse Pointe, Michigan; Christie's, New York, 12 November 1981, lot 209.
Acquired from Garrick Stephenson, New York, November 1981.

Similarly to lot 138 in this sale, the present table is a *tour de force* of Russian furniture making of the late 1700s. The high quality and precision of the exotic wood inlay suggest that this table, too, was executed by one of the leading cabinetmakers influenced by contemporaneous English craftsmen and active in Saint Petersburg in the late eighteenth century. Its mechanical workings made the present lot even more desirable at the time of its manufacture, when such innovative and curious features developed by furniture makers were highly prized and sought-after by a wealthy clientele.

The previous owners of this lot include two illustrious and highly important collectors of their times: Baron Edmond de Rothschild and Henry Ford II. Baron Edmond de Rothschild (1845-1934), the son of James and brother of Gustave and Alphonse, entered the Académie Française in 1905. A passionate connoisseur and philanthropist, in 1873 he bequeathed artefacts from the Milet excavation to the Louvre and subsequently, in 1895, added to this gift the Boscoreale treasures. Following his death, the Louvre again benefitted from his bequest of 6,000 drawings and 40,000 engravings and prints. The Baron's superlative collection was displayed at the châteaux d'Armainvilliers and de Boulogne and, in Paris, at his *hôtel particulier* located at 41 rue de Faubourg Saint Honoré. Henry Ford II (1917-1987) was a leading figure in the automotive industry who is credited with the transformation of the Ford Motor Company. His remarkable art collection, which was sold at public auction in 1990, contained works by Picasso, Modigliani, Matisse and Chagall, among others. Ford's outstanding collection of French furniture, which he acquired with his first wife Anne McDonnell Ford, was largely formed with the advice of Rosenberg and Stiebel, New York. A large proportion of the French furniture and works of art they sold to Ford came directly from the Viennese Rothschilds, as well as Baronne Renée de Becker (*née* Rothschild).



98 (another view)

■99

A GEORGE III MOORFIELDS CARPET

DESIGNED BY ROBERT ADAM, CIRCA 1770

Having three rectangular panels, the central one with a circular fan rosette medallion flanked by panels of octagonal rosette medallions all on a dark brown to russet brown ground with delicate ribbon-tied honey suckle swags, all within a Greek-key inner border, a minor guilloche border and a delicate scroll and anthemion main border
Approximately 34 ft. 8 in. x 14 ft. (1057 cm. x 427 cm.)

$100,000-150,000

PROVENANCE:
Possibly commissioned by George Talbot, 14th Earl of Shrewsbury (1719-1787), or John Talbot, 1st Earl Talbot (1749 –1793), who inherited Ingestre Hall in 1786.
Possibly thence by descent at Ingestre Hall, Staffordshire, until sold by John George Chetwynd-Talbot, 21st Earl of Shrewsbury (1914-1980); Sotheby's, London, 18 February 1972, lot 15.
Acquired from C. John, London, 26 January 1982.

LITERATURE:
G. Nares, 'Ingestre Hall Part III', *Country Life,* 31 October 1957, p. 926, fig. 7 (illustrated in the Yellow Drawing Room).
Journal of the Royal Society of Arts, May 1959, General Notes, vol. 107, no. 503, pp. 442-444.
Andrews, Anne; "A Short History of Ingestre", Stafford, England, 2013, p. 24-25.



Ingestre Hall

The Moorfields carpet factory, founded by Thomas Moore (c. 1700-1788) in 1752 was one of the leading English carpet manufactories of the second half of the eighteenth century. Other entrepreneurs who founded workshops during this period are Paul Parisot in London and later Exeter, Claude Passavant in Exeter and Thomas Whitty in Axminster, with Moorfields and Axminster producing the majority of carpets and the only two workshops to survive past the mid-18th century. Prior to weaving hand knotted carpets, Moore produced silk stockings, as well as silk and wool cloth, an experience that made him a skilled weaver.

Moore's success as a carpet producer was in large part due to his close relationship with Robert Adam (1728-1792), the pre-eminent neo-classical architect and designer of the eighteenth century, who hired him for important commissions and often even provided models for carpet designs.

The pair to this carpet is at Syon House, Middlesex and is considered to be the earliest surviving carpet woven by Moore (see Sarah B. Sherrill, *Carpets and Rugs of Europe and America,* New York, 1996, pp. 178-179, pls. 180-182). Inspired by Roman mosaic pavements, Adam often used the tripartite plan found on this carpet for both ceilings and carpet designs.

A Robert Adam drawing of the Syon House carpet is in the collection of the Sir John Soane's Museum in London and is inscribed "Carpet for the Drawing Room at Sion [*sic*]" and dated 1768 (see Sherrill, *ibid.,* p.180, pl. 183). The carpet itself, still on display at Syon House in the Red Drawing Room, is inscribed "by Thomas Moore 1769" in embroidery on the tapestry woven end-finish at the top. Adam's carpet designs would often complement the ceilings for the rooms in which they were intended but in this case, the carpet design is more suitable to the tripartite design of the adjacent dining room ceiling at Syon, a design Adam called "compartment ceiling." Our example is not signed but it may have been at one time as both ends are not original and we can surmise that it was woven shortly thereafter the Syon House example.

This carpet was at one time in the Yellow Drawing Room at Ingestre Hall, a Jacobean mansion near Stafford in Staffordshire and formerly the seat of the Earls of Talbot and Shrewsbury. There are no records that Robert Adam or Moorfields supplied this carpet for Ingestre Hall but when the rooms were opened to the public in the late 1950s, the carpet was in the Yellow Drawing Room, a room that was redecorated at the end of the nineteenth century when the hall was largely rebuilt in 1882 after a damaging fire. Despite the lack of records definitively linking the commission of this magnificent carpet to Ingestre Hall, two members of the Shrewsbury family, one of the oldest earldom's in the English nobility whose first creation was in 1074, are plausible candidates as the original patron: George Talbot, 14th Earl of Shrewsbury (1719- 1787), who is likely to have been a patron of the cabinet-makers Ince and Mayhew (who often worked in Adam houses) and was known to be renovating the main family seat Heythrop House in a neo-classical idiom in the 1770s; or John Talbot, 1st Earl Talbot (1749 –1793), who inherited Ingestre Hall in 1786 and whose 'antique' tastes are evidenced in his swagger grand tour portrait by Pompeo Batoni, and whose grandson inherited the Shrewsbury title in 1856, thus reuniting the two families.

Despite his success, the output at Moorfields was not substantial and very few carpets extant today can be unquestionably assigned to Moore. Design vocabulary was fluid between Axminster, Exeter and Moorfields in England and Aubusson and Savonnerie in France. Not only were weavers going back and forth between the different workshops sharing technique and design, but designs were widely copied and shared during this period. Moorfield carpets are distinguished by semi-depressed warps often incorporating colored counting warps placed every ten pairs of warps and the use of a mixture of ivory, brown and blue wool wefts, traits that can be found in this carpet.

Besides the pair to this carpet at Syon House, other surviving Moorfields carpets are the three at Osterley Park in the Drawing Room, Tapestry Room and State Bedroom--all designed by Robert Adam with the original drawings in the Sir John Soane's Museum. One of Moore's most illustrious clients was the Prince of Wales for whom he made carpets with one surviving that was made in 1792 for the Gilt Room (in 1811 it became the Throne Room). Like this carpet, it too has a change in field color due to the mordant of the brown dye that faded unevenly.

More recently, a rediscovered Moorfields carpet originally woven for Home House, London and commissioned by Elizabeth, Dowager Countess of Home was sold at Christie's, 19 May 2004, lot 166 (incorrectly ascribed to Aubusson). Another carpet attributed to Moorfields formerly in the collection of Boscobel House, Garrison, New York, was sold in the sale 'Rooms as Portraits: Michael S. Smith; A Tale of Two Cities', New York & Los Angeles, Christie's, New York, 26 September 2018, lot 84.

In this carpet, the outline of the three main medallions is a Vitruvian scroll pattern that is similarly used in the Osterley Tapestry Room carpet where the motif outlines each spandrel decoration. This carpet also shares the anthemion motif in the main border although treated differently. The central circular fan rosette medallion is related to the oval fan rosette in the Osterley Park Drawing Room carpet.





100

100

FOUR DUTCH DELFT BLUE AND WHITE PLAQUES EMBLEMATIC OF THE SEASONS

18TH CENTURY

Each painted with a maiden emblematic of winter, spring, summer or fall, after prints by A.J. de Fehrt, in later giltwood frames
13½ x 10½ in. (34.2 x 26.6 cm.), excluding frames (4)

$5,000-7,000

The depiction of the four seasons on these plaques is after a series of prints by A.J. de Fehrt (1723-1774), a Parisian engraver who sometimes signed his works J.A. or Bernard de Fehrt. He was inspired by Rosalba Carriera, a Venetian artist (1675-1775), whose pastels of the 'Four Seasons' were painted around 1731 and are displayed at the *Staatliche Gemäldegalerie* Dresden. The allegory of Winter is reputed to be a self-portrait. See Thieme-Becker, *Künstlerlexikon XI* p. 348 for more information on de Fehrt and Thieme-Becker, *Künstlerlexikon VI* p. 75 for more information on Rosalba Carriera. See Woermann, *Katalog des Königlichen Gemäldegalerie Dresden, 1908*, p. 839 for a description of the Four Seasons by Rosalba Carriera.

■101

A GERMAN OAK AND BEADWORK OCCASIONAL TABLE

BRAUNSCHWEIG, CIRCA 1740

The shaped top decorated overall with fruit amongst *rocaille* above a foliate-carved apron, raised on cabriole legs, the base possibly an old replacement
26¾ in. (68 cm.) high, 27½ (70 cm.) in. wide, 17¾ in. (45 cm.) deep

$4,000-6,000

PROVENANCE:
Anonymous sale; Bruun Rasmussen Auctions, 14-15 May 2001, lot 1793.

One of the more ingenious technical achievements of the eighteenth century was German glass beadwork from Braunschweig, with Johann Michael van Selow considered to be its finest craftsmen. Van Selow worked under the royal patronage of Duke Carl I of Braunschweig. His factory was in existence less than twenty years (1755-1772) and few examples of this colorful beadwork exist. Works by van Selow can be seen in the Städtische Museum in Braunschweig and in The Bowes Museum, Barnard Castle, among others. Perhaps the grandest example of his beadwork technique exists in a salon of the Chinese Palace at the Oranienbaum complex of palaces (now Lomonosov) near St. Petersburg. Built in the 1760s by Antonio Rinaldi for Catherine the Great, the building contains panels depicting fantastic rococo chinoiserie scenes of embroidered and painted silk, perhaps after the designs of Jean Pillement, which are surrounded by large panels woven of blue, mauve and pink glass beads, see A. Kennett, *The Palaces of Leningrad*, 1973, p. 244.



101





102

102

A LARGE DUTCH DELFT BLUE AND WHITE OCTAGONAL FIVE-PIECE GARNITURE

18TH CENTURY, POSSIBLY BY LAMBERTUS VAN EENHOORN

Decorated allover with flowers, lappets and fruiting branches, comprising three baluster vases and covers with Buddhist lion finials, and two beaker vases

23 in. (58.4 cm.) high, the baluster vases; 18½ in. (46.9 cm.) high, the beaker vases (8)

$15,000-20,000

PROVENANCE:

Acquired from Aveline, Paris.





■103

A PAIR OF ITALIAN GILT-METAL, COBALT AND ETCHED GLASS MIRRORS

Each with later octagonal central plate within conforming slips interrupted by beaded banding and decorated with scrolling foliage
64¾ in. (164.5 cm.) high, 45½ in. (115.6 cm.) wide (2)

$60,000-100,000

PROVENANCE:
Acquired from Aveline, Paris.

Inspired by Venetian design of the turn of the eighteenth century, this spectacular pair of mirrors combine grand size and theatricality with delicate engraved decoration. The octagonal shape, the gilded metal frame, brilliant blue and engraved glass all recall the glass production and engraving in Venice at around 1700. The rhythmic repetition of expertly beveled blue and clear glass elements delicately etched with feathery floral decoration and inset in varying angles makes this pair of mirrors particularly beautiful.



104

104

A PAIR OF LOUIS XVI STYLE ORMOLU AND PATINATED-BRONZE CHENETS

AFTER THE MODEL BY THOMIRE, 19TH CENTURY

Each cast as a recumbent sphinx on rounded rectangular plinth mounted with ribbon-tied lightning bolts on acanthus-cast twist reeded toupie feet
14 in. (35.6 cm.) high, 15½ in. (39.5 cm.) wide, 6 in. (15.5 cm.) deep (2)

$5,000-8,000

PROVENANCE:
Anonymous Sale; Semenzato, Brigano, December 1988, lot 1716.

This design of sphinx is almost identical to a pair of bronze and parcel-gilt sphinxes designed by Pierre-Philippe Thomire *circa* 1805 for a fender, see H. Ottomeyer, P. Pröschel, *Vergoldete Bronzen*, vol. I, Munich, 1986, p. 341, fig. 5.4.6.

■105

A CHARLES X PATINATED BRONZE AND ORMOLU FIRE FENDER

CIRCA 1825

With rectangular dished pierced scrolling foliate panel flanked by plinths and mounted with seated putti flanking a central mask, with possible alterations to upper bar, the central pierced motif possibly associated and previosuly adjustable
14 in. (35.5 cm.) high, 45½ in. (115.5 cm.) wide, 8½ in. (21.5 cm.) deep

$5,000-8,000



105



106

A LARGE PAIR OF CHINESE EXPORT 'PRONK ARCHER' BLUE AND WHITE JARS

QIANLONG PERIOD, CIRCA 1738

Painted after a design by the Dutch draughtsman Cornelius Pronk, with an archer within strapwork cartouches joined by floral garlands and with scattered insects and foliate flowerheads beneath a band of stylized lappets, enriched with gilding, drilled
16 in. (40.5 cm.) high (2)

$30,000-50,000

This is one of four designs attributed to Cornelis Pronk (1691-1759), the other three being 'The Doctor's Visit', 'The Potentate' and 'Hand Washing'. The design of 'The Archer' is only known on a small group of vessels including urns and basins in different sizes decorated in colored enamels or in underglaze blue and gilt. For an example of each, cf. *Chinese Ceramics in the Rijksmuseum Amsterdam*, Christian J.A. Jörg in collaboration with Jan van Campen, 1997, pp. 285-286, pl. 331-333. See also *Pronk Porcelain* C.J.A. Jörg, 1980, no. 52; L. Scheurleer, *Chine de Commande*, 1974, no. 123; D. Howard and J. Ayers, *China for the West*, pp. 294-295.

107

JAN MASSYS (ANTWERP C. 1509 - 1575)

Mary Magdalene

signed and dated ' .1571 . / OES MASSIS PINCEBAT ' (center left, on the ledge)
oil on panel, unframed
37¼ x 28 in. (95 x 71.3 cm.)

$120,000-180,000

PROVENANCE:
Acquired from Belgian private collection through Axel Vervoordt.

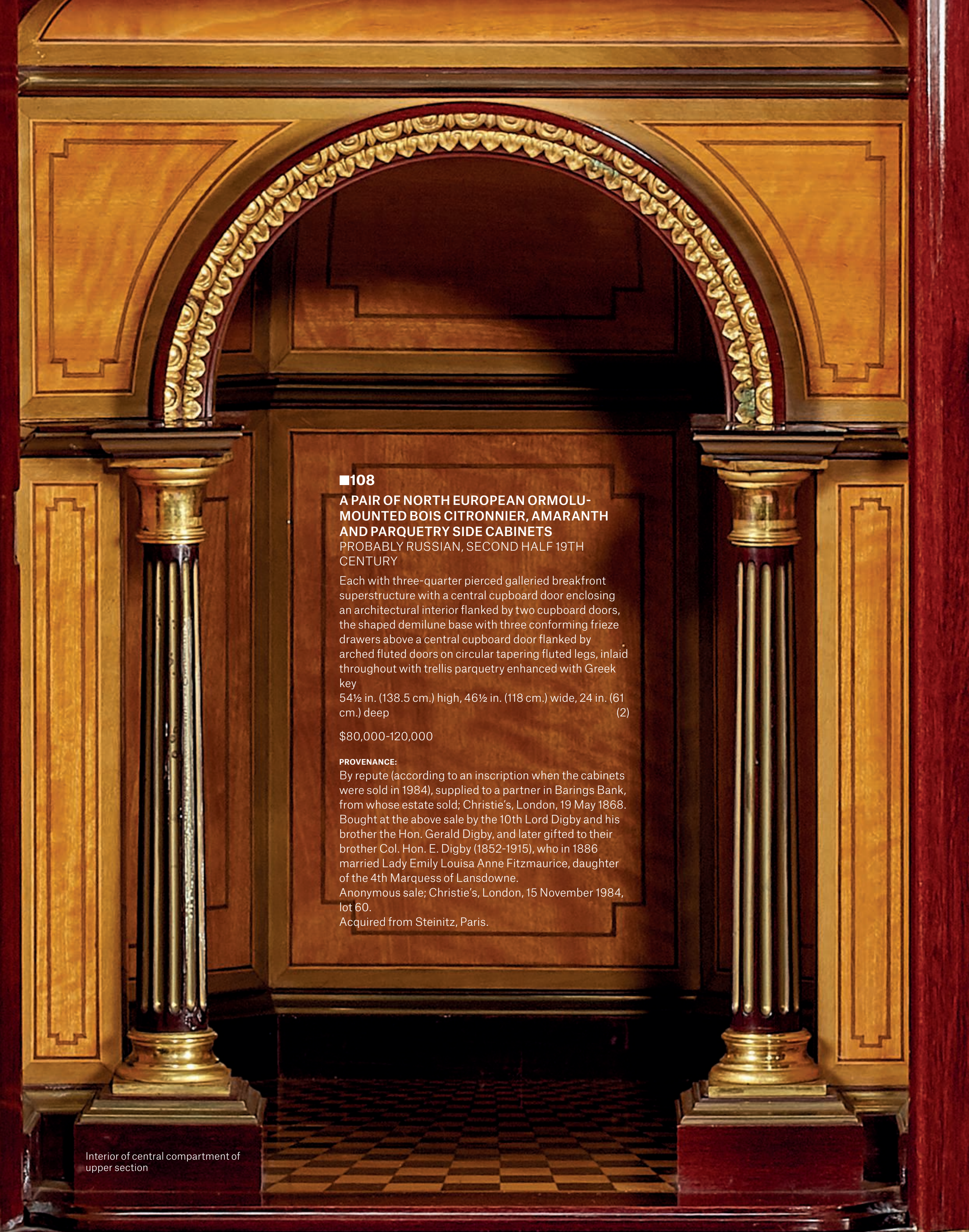
While retaining the meticulous technique developed by his Netherlandish forbearers, Jan Massys moved throughout his career toward a refined mannerist style that paid tribute to Italian art. Jan Massys was born the talented son of Quentin Massys, the leading painter in Antwerp in the early decades of the 16th century. Despite this prestigious ancestry, little is securely known of Jan's seemingly peripatetic career. Along with his brother Cornelis, Jan most probably took over his father's workshop upon the latter's death in 1530. He was admitted as a master in the Guild of Saint Luke in Antwerp two years later. Scant documentation in Antwerp until 1555 has led scholars to believe that Jan travelled extensively during his early years of activity. Based on stylistic affinities, it is possible that he sojourned in Fontainebleau, at the court of Francis I who fostered a vibrant school of painting. The artist is known to have visited Italy around 1549. On his return to Antwerp circa 1555, Jan embarked on a period of sustained activity, possibly triggered by a series of financial hurdles. His work appears to have been held in high esteem by his contemporaries, as he was employed by the city council and his name frequently features in local inventories. Although Jan's style is much indebted to his father's, his predilection for alluring depictions of the female nude became a feature unique to his art. Using the biblical narrative as a pretext for his iconic renditions of the female form, Jan turned time and again to biblical heroines such as *Lot's daughters* (Brussels, Musées Royaux des Beaux-Arts de Belgique), *Judith* (Boston, Museum of Fine Arts), and *Bathsheba* (Paris, Musée du Louvre).

A particularly popular biblical heroine in the Netherlands, Mary Magdalene is the focus of the present painting. Behind the saint, a luxurious velvet curtain has been pulled back to reveal fanciful, classicizing architecture amidst verdant hills. The color of the landscape and drapery echo the emerald tonality of the Magdalene's embroidered, gem-studded bodice, the delicacy of which is enhanced by the gossamer texture of her chemise, its transparency conveyed with remarkable skill. Enveloped in a sumptuous red cloak, her cheeks flushed and blond hair carefully coiffed and bejeweled, the Magdalene is a seductive vision of feminine ideals of beauty as they were defined in the age of Jan Massys. Cradled in her arms, her attribute, an ointment jar, serves as a marker of her virtue, recalling the moment she humbly anoints Christ's feet.

Jan Massys prominently signed and dated the painting 1571 beneath the ledge at left. The painting appears to have been unknown to Max J. Friedländer and Leontine Buijnsters-Smets, who respectively published a remarkably similar *Magdalene* that was formerly in the Guimbail collection as an autograph work by Massys (see M. J. Friedlander, *Early Netherlandish Painting,* XIII, New York and Washington, 1975, p. 76, no. 34, pl. 18; and L. Buijnsters-Smets, *Jan Massys. Een Antwerps schilder uit de zestiende eeuw*, Zwolle, 1995, p. 205, no. 42). The dimensions of that painting and the present lot are nearly identical, but compositions differ in several respects, including the arrangement of the drapery folds and the rendition of the saint's face. Indeed, the ex-Guimbail Magdalene's features are more wooden and overall the execution is far less refined than that of the present painting. Accordingly, the ex-Guimbail painting must surely now be considered to be at best a secondary, workshop version of the present lot, which should be regarded as the prime version of Jan Massys's composition.

We are grateful to Maria Clelia Galassi for endorsing the attribution to Massys on the basis of a photograph (private communication, 17 November 2020), who notes the painting's excellent quality. Dr. Galassi will include the painting, which is one of the last dated works by the artist, in her forthcoming monograph, *JAN MASSYS (c.1510 - 1573). A Renaissance Painter of the Flemish Beauty*.


1571



■108

A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED BOIS CITRONNIER, AMARANTH AND PARQUETRY SIDE CABINETS

PROBABLY RUSSIAN, SECOND HALF 19TH CENTURY

Each with three-quarter pierced galleried breakfront superstructure with a central cupboard door enclosing an architectural interior flanked by two cupboard doors, the shaped demilune base with three conforming frieze drawers above a central cupboard door flanked by arched fluted doors on circular tapering fluted legs, inlaid throughout with trellis parquetry enhanced with Greek key

54½ in. (138.5 cm.) high, 46½ in. (118 cm.) wide, 24 in. (61 cm.) deep (2)

$80,000-120,000

PROVENANCE:

By repute (according to an inscription when the cabinets were sold in 1984), supplied to a partner in Barings Bank, from whose estate sold; Christie's, London, 19 May 1868.
Bought at the above sale by the 10th Lord Digby and his brother the Hon. Gerald Digby, and later gifted to their brother Col. Hon. E. Digby (1852-1915), who in 1886 married Lady Emily Louisa Anne Fitzmaurice, daughter of the 4th Marquess of Lansdowne.
Anonymous sale; Christie's, London, 15 November 1984, lot 60.
Acquired from Steinitz, Paris.

Interior of central compartment of upper section





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■109

A LOUIS XV GREY-PAINTED BERGERE

CIRCA 1760

With arched padded back in molded frame, with padded scroll sides, the loose cushion seat on cabriole legs, upholstered in emerald and gold floral cut velvet and silk
47 in. (119.4 cm.) high, overall

$3,000-5,000

PROVENANCE:
Gertrude Vanderbilt Whitney (1875-1942).
Thence by descent to her daughter Flora Whitney Miller (1897-1986), from whose estate sold Sotheby's, New York, 11 April 1987, lot 307.

■110

A GEORGE III STYLE POLYCHROME-PAINTED AND PARCEL-GILT OCCASIONAL TABLE

ATTRIBUTED TO BERTRAM AND SONS, 19TH CENTURY

In the Robert Adam style, with rectangular canted top above a conforming frieze drawer on legs joined by a canted rectangular undertier and ending in paw feet, painted with griffins and classical figures
27¼ in. (69.5 cm.) high, 19¾ in. (50.5 cm.) wide, 16½ in. (42 cm.) deep

$5,000-8,000

PROVENANCE:
Acquired from Partridge, London.

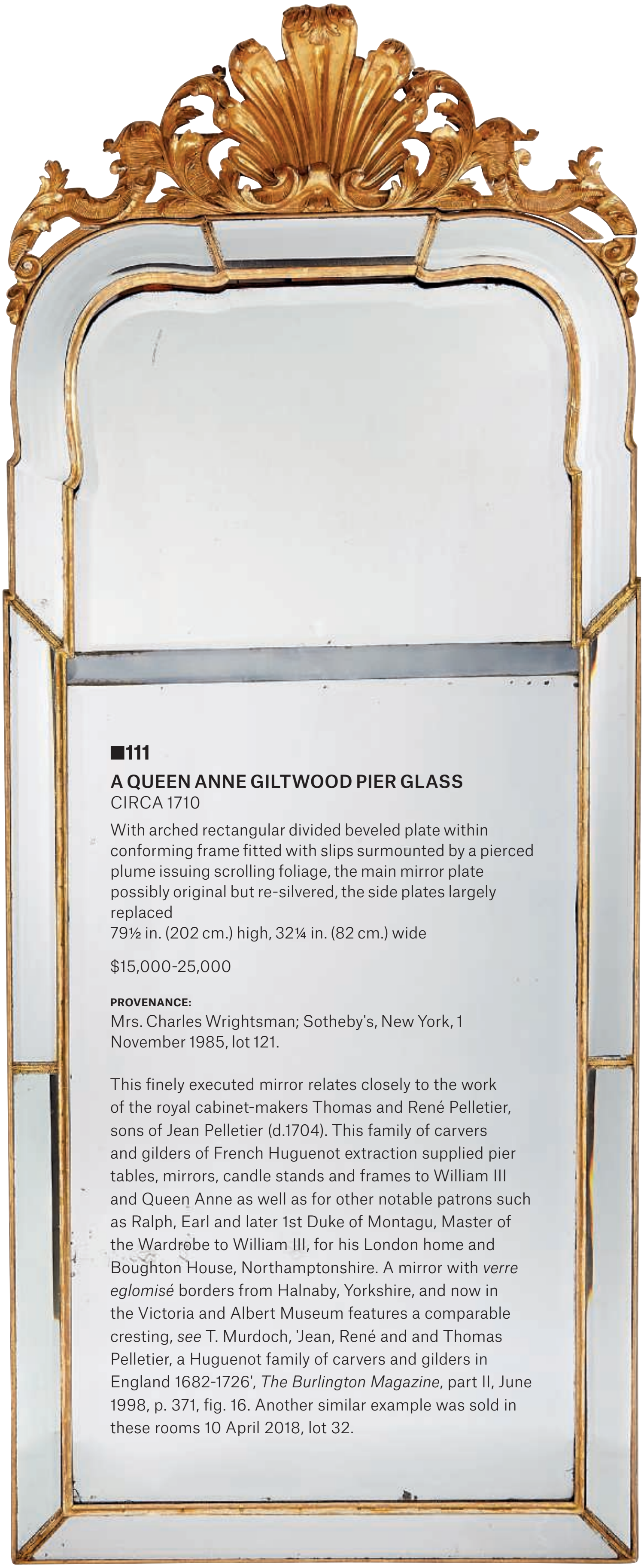
A virtually identical table employing the same Adam-inspired 'Etruscan' painted decoration and stamped by the London firm of Bertram and Sons was sold Christie's, New York, 18 October 2002 ($45,410).



110







■111

A QUEEN ANNE GILTWOOD PIER GLASS

CIRCA 1710

With arched rectangular divided beveled plate within conforming frame fitted with slips surmounted by a pierced plume issuing scrolling foliage, the main mirror plate possibly original but re-silvered, the side plates largely replaced
79½ in. (202 cm.) high, 32¼ in. (82 cm.) wide

$15,000-25,000

PROVENANCE:

Mrs. Charles Wrightsman; Sotheby's, New York, 1 November 1985, lot 121.

This finely executed mirror relates closely to the work of the royal cabinet-makers Thomas and René Pelletier, sons of Jean Pelletier (d.1704). This family of carvers and gilders of French Huguenot extraction supplied pier tables, mirrors, candle stands and frames to William III and Queen Anne as well as for other notable patrons such as Ralph, Earl and later 1st Duke of Montagu, Master of the Wardrobe to William III, for his London home and Boughton House, Northamptonshire. A mirror with *verre eglomisé* borders from Halnaby, Yorkshire, and now in the Victoria and Albert Museum features a comparable cresting, *see* T. Murdoch, 'Jean, René and and Thomas Pelletier, a Huguenot family of carvers and gilders in England 1682-1726', *The Burlington Magazine*, part II, June 1998, p. 371, fig. 16. Another similar example was sold in these rooms 10 April 2018, lot 32.



112

112

A PAIR OF CHANTILLY PORCELAIN BLUE AND WHITE ARMORIAL GLASS COOLERS AND A BOTTLE COOLER FROM THE 'SERVICE DE LA MENAGERIE'

CIRCA 1768-70, BLUE PAINTED HUNTING HORN MARKS, BLUE PAINTED R TO BOTTLE COOLER, P TO GLASS COOLERS

Each flanked by shell scroll handles, painted with the arms of Louis de Bourbon, Prince de Condé
7⅜ in. (18.7 cm.) high, the bottle cooler (3)

$12,000-18,000

PROVENANCE:
Louis de Bourbon, duc de Bourbon and prince de Condé, delivered to his château at Chantilly.
Private Collection, Marseilles; Christie's, Monaco, 8 December 1990, lots 21 and 22.

Few pieces from the *Service de la Ménagerie* would appear to be extant. A soup plate and a glass cooler were given to the Victoria & Albert museum in 1901 by J.H. Fitzhenry [1299-1901; C.403-1909]. A pair of plates from the Dupuy collection was sold at Parke-Bernet Galleries, New York, 2-3 April 1948, lot 127.

Described by Saint-Simon as man with "an almost stupid foolishness an indomitable obstinacy, and insatiable self-interest," Louis de Bourbon, duc de Bourbon and prince de Condé (1692-1740), began his time in the French government in 1715, when he was appointed to the Regency Council of Philippe d'Orléans. In 1723, after rushing to Louis XV's deathbed to request the prime ministership, he was appointed *premier ministre* to the king, giving him the control of the mail and press as well as a platform to encourage the religious persecution of Huguenots. After a three year spell, Louis de Bourbon was dismissed from the prime ministership and exiled to the Château de Chantilly in 1726, where he revived the estate and founded the Chantilly porcelain factory in the years following.

■113

A PAIR OF ITALIAN MAHOGANY FIGURES OF SEATED GRIFFINS

EARLY 19TH CENTURY

With later square tops
25¼ in. (64 cm.) high (2)

$3,000-5,000

PROVENANCE:
Acquired from Adriano Ribolzi, 1 June 1984, lot 153.



113

■114

A GEORGE II GILTWOOD SIDE TABLE

AFTER A DESIGN BY BATTY AND THOMAS LANGLEY, CIRCA 1740, THE MARBLE 18TH CENTURY AND ASSOCIATED

With associated rectangular *breche violette* marble top above a frieze edged in paterae above a central satyr's mask issuing Vitruvian scrolls on bold twin voluted supports headed by female terms separated by a griffin and ending in bold scrolled toes headed by a plumed lion's mask, possibly originally conceived as a cabinet stand
35 in. (89 cm.) high, 53½ in. (136 cm.) wide, 26¼ in. (66.7 cm.) deep

$50,000-80,000

The design of this table derives from an engraved plate in the *Nouveaux Desseins de Pieds de Tables* by Nicholas Pineau published between 1732 and 1739. Pineau's designs were plagiarized by Batty and Thomas Langley for some of the plates in *The City and Country Builder's and Workman's Treasury of Designs*, 1740 and this cabinet stand corresponds to plate CXLIII, dated 1739, which appears with a group of ten designs for "Frames for Marble Tables in *Rooms of State*, ... after the *French* manner." A copy of Langley's engraving was included in *Rococo: Art and Design in Hogarth' England*, Victoria and Albert Museum, London, 16 May – 30 September, 1984 (no. 10c together with the Pineau design from which it was taken lettered *Mariette exudit*, and numbered 5). A table in the Victoria and Albert Museum (W.-1961) is based on the same design, see D. Fitz-Gerald, *Georgian Furniture*, London, 1969, no. 42. A further table of this design, also with an associated marble top and featuring the same Vitruvian scroll frieze, is in the collection of the Marquess of Bath at Longleat House. A table designed by Johann Paul Egell following Pineau's engraving is in Schloss Regensburg, see H. Kreisel, *Die Kunst des deutschen Möbels*, vol. II, Munich, 1970, fig. 605. It came originally from the Palais Thurn und Taxis, Frankfurt, and illustrates the widespread influence throughout Europe of Pineau's published work. For a George II table almost identical to that designed by Egell, see Christie's, London, 27 June 1985, lot 155.





The design engraved by Thomas Langley, 1739





■115

A ROYAL LOUIS XV GILT-TOOLED BURGUNDY LEATHER COFFRE À VOYAGE

ATTRIBUTED TO PIERRE VENTE, MID-18TH CENTURY

With hinged domed lid enclosing a compartment above a sham drawer and fall-front enclosing two long drawers, the sides fitted with carrying handles, decorated throughout with scrolling foliate and the coats-of-arms of Mesdames enclosing fleur-de-lys
26¼ in. (67 cm.) high, 38¼ in. (97.5 cm.) wide, 23 in. (58.5 cm.) wide

$20,000-40,000

PROVENANCE:
Supplied to Mesdames, daughters of Louis XV.
Marjorie Wiggin Prescott; Christie's, New York, 22 November 1980, lot 249.
Acquired from Mallett, London, April 1985.
COMPARATIVE LITERATURE:
P. Verlet, *Recherches sur quelques coffres en usage à la Cour de France à propos des deux coffres du Musée de Lisbonne*, Joâo Couto, In Memoriam, Lisbonne, 1971, p. 241.

As the present lot is decorated with the coats-of-arms of Mesdames enclosing fleur-de-lys, it was almost certainly delivered by the *Menus Plaisirs* for the use of the *Filles de France,* daughters of Louis XV. Madame Marie-Adélaïde de France (d. 1800), fourth daughter of Louis XV and a noted bibliophile, is known to have had a preference for red morocco leather as her library contained more than 10,000 volumes bound in this material. The present box is particularly rare for its large size. For smaller similar coffers by Vente, also almost certainly delivered to Mesdames, see Christie's, London, 4 July 2017, lot 3 and *La Vie de Château: Collection Jean-Louis Remilleux*, Christie's, Paris, 28-29 September 2015, lot 400. Pierre Vente (b. 1722, active until 1792), initially worked under the patronage of the Maréchal de Richelieu and in 1753 became *Relieur* (bookbinder) for the *Menus Plaisirs du Roi* and in 1764 *Libraire*. Each year he supplied several coffers of different uses, such as for domestic storage or travel, to Mesdames, who passed them onto their entourage when they were considered too old.





116

A SET OF LOUIS-PHILIPPE ETCHED GLASS MEDALLIONS

BY HEBERT ET SALIN, CIRCA 1830

The central medallion now inset with a convex mirror plate flanked by the royal emblems of France and another medallion with the portraits of Eugenie Adelaide Louise, Princesse d'Orleans, Ferdinand- Philippe-Louis- Honoré-Josephe, duc d'Orleans and his wife, Louise-Marie-Thérèse d'Orleans, Queen of Belgium and portraits of their descendants, one dated *IX.AVG. MDCCCXXX*, within a leaf-tip and foliate-carved frame, one etched *HUBERT ET SALIN*
25¼ in. (64 cm.) high, 21 in. (53.5 cm.) wide

$6,000-10,000

PROVENANCE:
Anonymous sale; Christie's, New York, 24 March 1994, lot 217.

This set of glass medallions is to be appreciated for artistic and historic reasons as they are not beautifully rendered and executed, but they also serve as mementos to a time when a new dynasty had just ascended to the French throne and had to popularize and legitimize itself. After the short-lived Bourbon restoration of 1814, that was ended by the July Revolution of 1830, Louis-Philippe d'Orléans became King of the French. The present medallions were most likely made to commemorate his coronation or during the earlier years of his reign. Similar to the large colored and etched glass panels from the Dalva Brothers collection that celebrated the House of Bourbon sold in these rooms 22 October 2020, lot 136 ($187,000) and now in the Musée du Louvre, this work served as a tool of royalist propaganda. However, unlike the aforementioned panel, these etched glass roundels were to be attainable for the middle classes and more fitting for a smaller domestic interior, which is understandable considering the fact that Louis-Philippe was known as the 'Citizen King'.

~117

A CHARLES X 'PALAIS-ROYAL' ORMOLU-MOUNTED MOTHER OF-PEARL AND CUT-GLASS ENCRIER

CIRCA 1825

With two covered cut-glass vessels for ink and sand before a rectangular arched panel decorated with a landscape scene and fitted for writing utensi on rectangular base and bun feet
6½ in. (16.5 cm.) wide, 4½ in. (11.5 cm.) deep

$1,500-2,500

This beautifully crafted and precious ink well is a typical product of the Parisian manufactures sold in the fashionable shops of the Palais Royal, just above the Louvre, during the first half of the nineteenth century. Such attractive mother-of-pearl and ormolu objects were the most popular and sought-after during the reign of Charles X. In addition to various writing accoutrements, a wide array of everyday objects were fashioned out of mother-of-pearl such as sewing kits, music boxes, hand mirrors, and necessaires such as lot 95 in this sale, among other things.



117

~118

A LATE VICTORIAN MOTHER-OF-PEARL MODEL OF ASTON HALL, BIRMINGHAM

LATE 19TH CENTURY

Within a later glazed case, on a painted metal stand
14½ in. (37 cm.) high, 22 in. (56 cm.) wide, 14 in. (35.5 cm.) deep

$6,000-10,000

PROVENANCE:
Acquired from Jeremy, Ltd., London, October 1982.

Aston Hall, built for Sir Thomas Holt after the design by John Thorpe between 1618 and 1635, is one of the finest examples of Jacobean architecture in England and one of the last great prodigy houses to be erected. As such, its main purpose was to showcase the wealth and position of its owners and to house the sovereign while touring across the country. The building remained in the possession of the Holt family until 1817 and changed ownership numerous times afterwards. Aston Hall is now a community museum managed by the Birmingham Museums Trust.



118



119

119

A LOUIS XVI VARI-COLOR GOLD-MOUNTED BOITE A MINIATURES
MARKED PARIS, 1782/83, WITH THE CHARGE AND DECHARGE OF HENRY CLAVEL 1781-1783, THE CONTREMARQUE OF HENRY CLAVEL, JEAN-FRANCOIS KALENDRIN 1782-1789, THE RESTRICTED WARRANTY MARK FOR GOLD AFTER 1847

Circular, the cover, sides and base inset with six glazed miniatures *en grisaille* on vellum depicting landscapes, the cagework chased with entrelacs borders, *marked on interior side and flange*
2¼ in. (5.7 cm.) diameter

$5,000-8,000

120

AN AUSTRIAN GOLD-MOUNTED HARDSTONE BONBONNIERE SET WITH AN ENAMEL MINIATURE
MAKER'S MARK JOSEPH WOLFGANG SCHMIDT (FL.1769-1836), VIENNA, CIRCA 1800, STRUCK WITH FRENCH POST-1817 GOLD WARRANTY MARK FOR FOREIGN ITEMS

Circular stone-lined box, the cover, base, and sides inlaid with panels of labradorite framing on the cover a later oval enamel plaque depicting *The Seductress*, and on the base a lapis lazuli disc, within raised foliate and pellet garland borders, *marked on flange and inside cover*
3⅜ in. (8.6 cm.) diameter

$8,000-12,000

PROVENANCE:
Acquired from Wartski's, London, February 1990.

Another box by Joseph Wolfgang Schmidt similarly decorated with labradorite panels within gold foliate borders is in the collection of The Museum of Fine Arts, Houston (94.973).



120

121

A PAIR OF EMPIRE STEEL SCISSORS
EARLY 19TH CENTURY

Housed in a gilt-tooled leather case in the form of a winged insect enclosing a pair of steel scissors, wrought with an eagle and coronet, signed ...*GRES* and *EWRE*
4¾ in. (12 cm.) wide

$2,000-4,000

PROVENANCE:
By repute, Napoleon Bonaparte (according to dealer invoice.)
Acquired from Hansueli Fröhlich, St. Gallen, Switzerland, October 1988.



121 (open)



121



122

~122

A GERMAN GOLD, SHAGREEN, AND HARDSTONE-MOUNTED SCENT BOTTLE NECESSAIRE
CIRCA 1760

Rounded rectangular, the cover with gold rocaille mounts enclosing hardstone panels and centered by frolicking musical putti, the conforming sides with gold scrolls revealing panels of green shagreen with bearded masks at corners, raised on four bun feet, the interior lined with green damask and fitted for six gold-mounted blue glass bottles with chained stoppers, a funnel, and a beaker, *marked on funnel and beaker with Paris control mark for 1864-1893, the rest apparently unmarked*
4⅜ in. (11.1 cm.) long (9)

$7,000-10,000



123

A RESTAURATION ORMOLU-MOUNTED BLUE JOHN, FLUORSPAR AND PORFIDO VERDE URN
CIRCA 1820-1840

With circular domed lid above an ovoid body on incurved socle, with rectangular plinth on stepped base on turtle feet
22 in. (56 cm.) high, 6½ in. (16.5 cm.) square, the base

$40,000-50,000

PROVENANCE:
Acquired from Jeremy, Ltd., London.



■124

A LATE LOUIS XV GILTWOOD FAUTEUIL D'ENFANT

BY JEAN-BAPTISTE BOULARD, CIRCA 1765-70

With oval padded back in conforming leaf-tip carved frame, with acanthus-carved scroll arms on piastres, carved incurved supports, on bowed seat in similarly carved seat rail on circular tapering fluted legs, upholstered in faux leopard skin, stamped *JB BOULARD* to underside
31¼ in. (79.5 cm.) high, overall
Jean-Baptiste Boulard, *maitre* in 1755.

$3,000-5,000

PROVENANCE:
Acquired from Marcel Bissey, Paris.



124



125

■125

A SET OF FOUR FRENCH BRASS STANDING LAMPS

SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

Each with green pleated shade and adjustable arm, electrified
41½ in. (105.3 cm.) high, excluding fitments (4)

$2,000-3,000

■126

A RUSSIAN ORMOLU-MOUNTED MAHOGANY OCCASIONAL TABLE

CIRCA 1790-1800

With oval three-quarter galleried top edged with laurel banding above a panelled frieze fitted with a drawer, on circular tapering stop-fluted legs headed by paterae and joined by an X-shaped beaded stretcher, on casters, with remnants of a paper label inscribed in Cyrillic
31 in. (79 cm.) high, 32 in. (81.5 cm.) wide, 21½ in. (54.6 cm.) deep

$50,000-80,000

PROVENANCE:
Acquired from Garrick Stephenson, New York.

Showcasing the natural beauty of the mahogany, this beautiful table is clearly based on French and German examples of the late eighteenth century that were influenced by contemporaneous English models. Although beauty of the mahogany is highlighted by a variety of finely-chased ormolu mounts that give this lot a French appearance, the undulating upcurving stretchers make this table particularly Russian in style. Such trademark design elements were created by German cabinetmakers active in Russia during the late eighteenth century such as Christian Meyer (born c. 1750) and Heinrich Gambs (1765-1831), who supplied luxurious furniture to the Imperial Court. A glass-inlaid mahogany table of the same shape attributed to Christian Meyer is illustrated A. Chenevière: *Russian Furniture: The Golden Age 1780-1840*, New York, 1988, p. 97





127

■127

TWO LOUIS XV CREAM AND GREEN-PAINTED FAUTEUILS

CIRCA 1740

Each with cartouche-shaped back and cabriole legs, upholstered in crimson silk velvet, the cream painted example stamped *...RC...Reu...* for François Reuze
35¼ in. (89.5 cm.) high, the tallest, overall
François Reuze, *maître* in 1743. (2)

$2,000-3,000

PROVENANCE:
Hubert de Givenchy.

■128

A CHINESE PAINTED RED LACQUER LOW TABLE

QING DYNASTY, 18TH/19TH CENTURY

The top decorated with a mountainous landscape, raised on four inverted square legs, the apron and legs with dense scrolling chrysanthemum, with a beveled glass top
10 in. (25.4 cm.) high, 44½ in. (113 cm.) wide, 29 in. (73.6 cm.) deep

$6,000-8,000



128



129

129

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE TWIN-BRANCH WALL-LIGHTS

POSSIBLY NORTH EUROPEAN, CIRCA 1810

Each with the figure of a classically draped maiden bearing foliate-cast trumpet-shaped candle branches joined by an arched bow surmounted by an arrow-filled quiver and astride a lion's pelt, on leaf-tip cast rectangular plinth and boldly cast volute
22½ in. (57 cm.) high, 10 in. (25.5 cm.) wide, 8¼ in. (21 cm.) deep (2)

$10,000-15,000

PROVENANCE:
Acquired from Mallett, London, June 1988.

130

A PAIR OF EMPIRE ORMOLU BOUILLOTTE LAMPS

FIRST QUARTER 19TH CENTURY, BOTH STAMPED DENIERE AND WITH INVENTORY STAMPS EN445, 397, EB159 AND 46557

Each with adjustable *tôle* shade and anthemion-cast nozzle, with lotus-cast shaft on leaf-tip cast socle, wired for electricity
20 in. (50.8 cm.) high, 5½ in. (14 cm.) diameter (2)

$6,000-10,000

PROVENANCE:
Supplied *circa* 1805 to the Elysée-Bourbon, which from 1808 was known as the Elysée-Napoléon.

Envoy in Constantinople around 1796, Jean-François Deninger, called Denière (1774-1866) acted as *fournisseur* to the Garde-Meuble Impérial & Royal, supplying both the Duchesse de Berry and Louis-Philippe, while also working for the King of Spain. Along with Pierre-Philippe Thomire, he was one of the leading architects of the *goût Egyptien* under the influence of Baron Vivant Denon. Throughout his career, Denière not only sold models invented by his fellow *bronziers* but also bought the *chefs modèles* of former *bronziers* in sales liquidating their stock. His business as *fabricant de bronzes* was set up in 1803, and he is recorded at 58 rue de Turenne in 1813 and at 9 rue d'Orléans au Marais by 1820. Through numerous business partnerships he became increasingly popular, exhibited in a number of international fairs and was one of the first serious competitors to Thomire. Denière's prominence as a leading *bronzier* of his time is illustrated by the important commissions he undertook.

The marks starting with EN and EB indicate that these lamps were inventoried in the Elysée palace at different times: once when it belonged to the Duchesse de Bourbon and was known as the Elysée-Bourbon from 1787, and again after 1808 when the building was referred to as Elysée-Napoléon.



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■131

A LOUIS XVI WHITE-PAINTED AND PARCEL-GILT TABOURET À PIED

LATE 18TH CENTURY

Rectangular, above a panelled seat rail carved with guilloche on circular tapering fluted legs carved with arrows and headed by paterae, ending in ball feet, upholstered in faded crimson cut velvet
8½ in. (21.6 cm.) high, 15½ in. (39.5 cm.) wide, 12¼ in. (31 cm.) wide

$1,000-1,500

■132

A JAPANESE BLACK AND GILT LACQUER TWO-TIERED LOW TABLE

LATE EDO/MEIJI PERIOD, 19TH CENTURY

The tops decorated with a riverscape and a flock of birds, the pierced sides and legs similarly decorated
18¾ in. (47.5 cm.) high, 23¾ in. (60.3 cm.) wide, 14 in. (35.6 cm.) deep

$2,000-3,000



132



133

A PAIR OF RUSSIAN SILVER-GILT MOUNTED RED JASPER TAZZE
MARKED FABERGÉ WITH THE IMPERIAL WARRANT, MOSCOW, 1899-1908, SCRATCHED INVENTORY NUMBER 21517

Each with raised circular base on four acanthus-capped scroll feet, the stems formed of four tapering fluted supports on paw feet with anthemions and reed-and-tie borders, applied with chased laurel garlands below a band of alternating anthemions and eagles, each shallow jasper bowl with everted scalloped border, *marked on mounts*
7½ in. (19.1 cm.) high
45.6 oz. (1,293 gr.) gross (2)

$20,000-25,000

PROVENANCE:
Anonymous sale; Christie's, Geneva, 14-15 May 1985, lot 340.
Acquired at the above sale by the present owner.



134

134

BAUDOUIN YVART (BOULOGNE-SUR-MER 1611-1690 PARIS)

An elaborate silver brazier on a ledge

oil on canvas
19¼ x 15½ in. (49 x 39 cm.)

$8,000-12,000

PROVENANCE:

Private Collection, Paris, by 1974.
(Probably) Anonymous sale; Boisgirard et Associés, Paris, 26 June 1985, lot 26.
with Jocelyn Fielding Fine Art Ltd., London, where acquired by the present owner.

LITERATURE:

M. Faré, *Le grand siecle de la nature morte en France: le XVIIe siècle*, Fribourg, 1974, pp.243-244, illustrated.

■135

A CHINESE RED LACQUER LOW TABLE

QING DYNASTY, 18TH CENTURY

Decorated all over with *faux*-agate lacquer, on four square supports terminating on scroll feet and 'cloud' aprons
15½ in. (39.3 cm.) high, 57 in. (144.7 cm.) wide, 18¾ in. (47.6 cm.) deep

$6,000-8,000

PROVENANCE:

Mrs. Charles Wrightsman, Palm Beach; Sotheby's, New York, 5 May 1984, lot 178.
Acquired from Garrick C. Stephenson, New York, 9 February 1987.



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136

VENETIAN SCHOOL, 18TH CENTURY

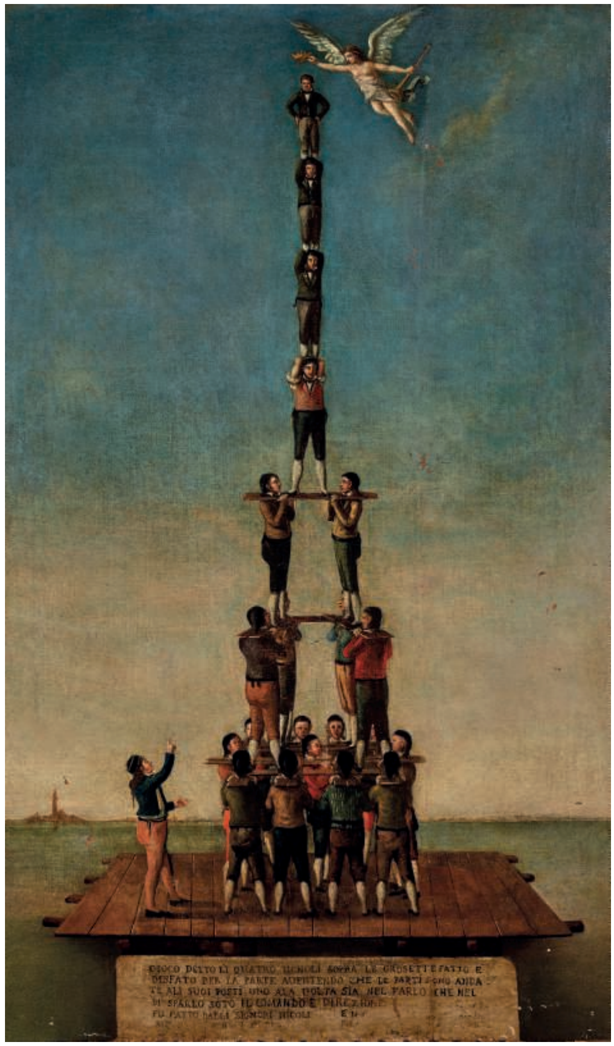
Le forze d'Ercole

inscribed 'GIOCO DETTO LI QUATRO UGNOLI SOPRA LE CROSETTE FATTO E / DISFATTO PER LA PARTE AUERTENDO CHLE LE PARTI SONO ANDA [...] / TE ALI SOI POSTI UNO ALA UOLTA STA NEL FARLO CHE NEL [...] / DI SFARLO SOTO IL COMMANDO E DIREZIONE [...] / FU FATTO DALLI SIGNORI NICOLI [...] E N [...] / [illegible]' (lower center)
oil on canvas
68½ x 40¾ in. (174 x 103.5 cm.)

$10,000-15,000

PROVENANCE:
Anonymous sale; Finarte Semenzato, Venice, 17 May 1998, lot 273, where purchased by the present owner.

The *Forze d'Ercole* was a form of competition and entertainment, performed during the period of carnival and other civic festivities, in which two Venetian factions, the *Castellani* (inhabitants of the districts of the Sestiere di Castello, San Marco and Dorsoduro) and the *Nicolotti* (inhabitants of Dorsoduro, near the Church of San Nicolo dei Mendicoli), tried to outdo one another in public displays of strength and skill. The *Castellani* wore red caps, while the *Nicolotti* wore black. *Forze d'Ercole*, literally strength of Hercules, or human wall/pyramid, celebrated Venetian dexterity and martial prowess in the storming of the walls at Aquileia. Other carnival games included *Macchina dei Fuochi* (Machine of flames) and *Ballo della Moresca* (Dance of the Moor). For more information see Robert C. Davis' *The War of the Fists: Popular Culture and Public Violence in Late Renaissance Venice*, 1994.



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FRENCH SCHOOL, 18TH CENTURY

Design for a fountain supported by swans (i); and Design for a fountain supported by dolphins (ii)

(ii) inscribed in brown ink 'no. 68' (upper right), and 'La conduite qui doit faire jouer les au pignon et eu faire et porte 6 pieds de diamètre/ elle par du néz en voir du [...] jay' (lower center), multiple small sketches of fountains (*verso*)
graphite, pen and black ink, gray wash
18¼ x 13 in. (46.5 x 32.8 cm.) each (2)

$2,000-4,000



137 (I)

■~138

A RUSSIAN ORMOLU-MOUNTED TULIPWOOD, AMARANTH, SYCAMORE, MARQUETRY AND PARQUETRY GAMES TABLE
ATTRIBUTED TO CHRISTIAN MEYER, ST. PETERSBURG, CIRCA 1790

With rectangular hinged crossbanded top centrally inlaid with a musical trophy surrounded by scrolling foliage and Greek-key banding enclosing a baize-lined playing surface within similar banding and wells, the frieze inlaid with ribbon-tied swags and fitted with drawers, on square tapering legs headed by paterae and guttae ending in block feet, with a paper label stencilled *No 114* and another of the restorer *Gustaf Frederikson, Mariefred, December 1956*
29¾ in. (75.5 cm.) high, 37¾ in. (96 cm.) wide, 19 in. (48.5 cm.) deep, closed

$40,000-60,000

This exquisitely-inlaid games table is iconic of the superb skills of cabinetmakers who supplied the upper echelon of aristocratic society and the Imperial court of the late eighteenth century. Its superb marquetry relates the present lot to the *oeuvre* of Christian Meyer, who is rightly regarded as the best Saint Petersburg cabinetmaker of the late 1700s. He was the only one who was called 'the Empress's' joiner and highly praised as the one who 'could be taken on trust'. His first commissions in 1784 were for the Empress' favorite A. D. Lansky for his home in Saint Petersburg. As a manufacturer of intricate floorings, Meyer's name also features in 1786 documents, having supplied parquetry for the Raphael Loggias in the Hermitage, commissioned by the Empress herself. Typical for eighteenth-century Russian woodworkers, Meyer was skilled in the laying of intricate parquet as well as the techniques of fine marquetry cutting for the decoration of furniture, such as the present lot. By 1793 Meyer had about fifty craftsmen working in his workshop, allowing him to produce elaborate pieces for the court in relative short time.

The present table shows many similarities with a pair of card tables by Christian Meyer that were delivered circa 1795 for the private apartments of Catherine the Great at the Winter Palace and sold Christie's, London, 7 July 2011, lot 29 (£301,250). Both lots share the same type of "Etruscan" inlay overall, the tops' arabesque marquetry framed by a pronounced decorative border, and the bicolor inlaid legs embellished with basically identical floral marquetry. Furthermore, the same exotic woods, tulipwood and amaranth, were used as secondary decorative timbers on both lots. Interestingly, the top of the present lot is centered by a large medallion, similarly to a pair of tables attributed to Meyer and sold Christie's, London, 6 July 2012, lot 254 (£253,250). The roundel of the present lot is inlaid with an image of sheet music and string instruments, suggesting that this table might have been intended for an interior where music was played or for a client who was particularly interested in the art of music and might have been even an amateur musician.









The related design by Jean- Demosthène Dugourc at the Mobilier National ©Muriel Cinqpeyres, Mobilier national January 2019



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A GROUP OF BEAUVAIS TAPESTRY CUSHIONS

THE TAPESTRY PANELS ALMOST CERTAINLY DESIGNED BY JEAN-DEMOSTHÈNE DUGOURC, CIRCA 1820

Comprising five octagonal pillows centering a bunch of fruit within a rosette and ribbon border, and a pair of rectangular pillows with two panels of fruit
19 in. (48.3 cm.) wide, the largest (7)

$5,000-8,000

PROVENANCE:

The panels almost certainly supplied circa 1820 as covers for a suite of seat furniture for the Salon des Ambassadeurs at the Château des Tuileries.
Possibly subsequently inherited by Louise d'Orelans (1812-1850), daughter of King Louis-Philippe, who in 1832 married King Leopold I of Belgium.
Possibly by descent to King Leopold II of Belgium (1835-1909).
Acquired from Mayorcas Ltd., London.

The illustrious provenance for these superb tapestry panels was suggested on the Mayorcas invoice when they were acquired by the Gutfreund's. It is supported by the presence of a closely related design in the Mobilier National (inv. num. BEAUVAIS-1-003), which was supplied by Jean-Demosthène Dugourc (1749-1825), *dessinateur du garde-meuble de la couronne,* for a suite of seat furniture by Jacob in the Salon des Ambassadeurs at the Château des Tuileries, ordered by Armand Thierry de Ville d'Avray (1773-1844), *Intendant général du garde meuble de la couronne,* whose father Marc-Antoine was the last to hold that position under Louis XVI. Dugourc was an influential designer in the *gout étrusque* style at both the French and Spanish royal courts at the end of the reign of Louis XVI, but remarkably kept working into the Restauration period.



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■140

A RESTAURATION BRASS-MOUNTED GILT-TOOLED BURGUNDY LEATHER TABLE CABINET

CIRCA 1820-40

With a pair of doors enclosing interior with drawers around a central compartment, on later base
16¼ in. (41.5 cm.) high, 19 in. (48.5 cm.) wide, 13 in. (33 cm.) deep

$4,000-6,000





141

141

A PAIR OF FRENCH POLYCHROME-DECORATED BRASS JARDINIERES

19TH CENTURY

Of tapering form, decorated with *chinoiserie* figures and blossoming branches, on integral socle foot
7 in. (18 cm.) high, 11¼ in. (28.5 cm.) wide (2)

$3,000-5,000

■142

A PAIR OF CHINESE BLACK AND RED LACQUER LOW TABLES

QING DYNASTY, 19TH CENTURY

The scroll-form sides pierced with *ruyi* heads, with beveled glass tops
12⅞ in. (32.7 cm.) high, 36¾ in. (93.3 cm.) wide, 19¼ in. (48.8 cm.) deep (2)

$4,000-6,000

PROVENANCE:
Vicomtesse Dale de Bonchamps, 42 Avenue Foch, Paris.
Acquired from Garrick C. Stephenson, New York, 9 February 1987.



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■143

A MASSIVE LOUIS XVI GREY-PAINTED CANAPE

BY JEAN-BAPTISTE LELARGE, CIRCA 1770

Of unusually large size, made in two sections, with rectangular padded back in moulded frame, with padded scroll sides and seat on short circular fluted legs, upholstered in yellow and white striped quilted silk, stamped *I B LELARGE* to underside
34 in. (86.5 cm.) high, 156 in. (396.5 cm.) wide, 38 in. (96.5 cm.) deep, overall

$30,000-50,000

PROVENANCE:
Château de Saint Cloud (by repute).
With Mlle Rémy, Paris.
Vicomtesse Dale de Bonchamps, 42 Avenue Foch, Paris.
Hubert de Givenchy, Paris.
Acquired from Steinitz, Paris, January 1985.

LITERATURE:
P. Arrizoli-Clémentel, *Georges Geffroy,* Paris, 2016, p. 108 (illustrated *in situ* in the *antichambre-galerie* of the Bonchamps residence at 42 Avenue Foch).

Jean-Baptiste III Lelarge, *maître* in 1775.

Vicomtesse Dale de Bonchamps

Similarly to the preceding lot in this sale, this canapé was formerly in the collection of the Vicomtesse de Bonchamps. Raised in San Francisco, Dale King became Vicomtesse de Bonchamps following her marriage in 1954 to Guillaume de Bonchamps (1905-1985), a descendant of the celebrated general of the Revolutionary period Charles de Bonchamps (1760-1793). Dale de Bonchamps was a dazzling society figure and patron of the arts, donating equally to the de Young Museum of San Francisco and the Château de Versailles. She famously arrived at Baron de Redé's *Bal Oriental* at the Hôtel Lambert in 1969 dressed in a metal pagoda which made it impossible for her to sit down. The Bonchamps apartment on 42 Avenue Foch was an iconic creation of one of the most influential and sought after interior designers of the post war years in Paris, Georges Geffroy. This canapé of extraordinary scale formed the centerpiece of the *antichambre-galerie,* the walls of which were decorated in faux marble that were dramatically set off by two soaring columns designed by Geffroy.



The canapé in *situ* in the 'antichambre-galerie' of the Bonchamps apartment at 42 Avenue Foch, with interiors by Georges Geffroy





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TWO FRENCH PIN BOXES

18TH CENTURY

Each of circular shape and various sizes, with silver and gold thread, and decorated in embroidery; *together with* an embroidered hat, 18th/19th century
4¾ in. (12.1 cm.) diameter, the largest (3)

$1,000-2,000

PROVENANCE:
The Jacques Garcia Collection of French Furniture; Sotheby's, New York, 21 May 1992, lot 38. (the two pin boxes).

145

A LOUIS XV GREEN VELVET AND SILVER-THREAD PURSE

MID-18TH CENTURY

Of unusually large size, of tapering form, with tasseled strings, decorated with floral trellis
17 in. (43.2 cm.) long

$2,000-3,000

146

A GROUP OF SEVENTEEN FRENCH VELVET AND METAL-THREAD GAMING PURSES

THE MAJORITY 18TH CENTURY

Each of circular shape and various sizes, several with silver and gold thread, and decorated in embroidery, several with a coat-of-arms, *together with* an embroidered satchel
8 in. (20.3 cm.) diameter, the largest (18)

$10,000-15,000

PROVENANCE:
The Jacques Garcia Collection of French Furniture; Sotheby's, New York, 21 May 1992, lots 27 and 28 (eight of the purses).
Juliette Niclausse (1901-1994), 50 rue de la Bruyère, Paris (the majority of the other purses)

The seventeenth century saw the increasing popularity of card games all over Europe. Card games were common in all social classes, but gambling with cards, or gaming, was particularly fashionable in aristocratic circles where it quickly became an addictive past-time for both men and women. Gaming had its own fashionable accouterments with the most iconic of them all being the gaming purse, which was essentially a small bag to hold one's coins or counters won in games such as "Put" or "La Bête." Made of luxurious fabrics like velvet or brocade, and often richly decorated, these purses not only had a practical role at the games table but were also indicators of their owners' wealth, class and personal style.



■~147

A LATE LOUIS XV ORMOLU-MOUNTED AMARANTH AND TULIPWOOD BUREAU PLAT 'A LA GRECQUE'

BY PHILIPPE-CLAUDE MONTIGNY, CIRCA 1770

With rectangular crossbanded inset gilt-tooled leather writing panel above a frieze fitted with two short drawers inlaid with Greek-key, the sides and back similarly veneered, on square tapering legs headed by swags and paterae ending in block sabots, stamped once *MONTIGNY...JME* to underside, the rosette mounts probably 18th century aftercasts, one of differing design but apparently original
29¾ in. (75.5 cm.) high, 44½ in. (113 cm.) wide, 22⅛ in. (56.2 cm.) deep

$70,000-100,000

PROVENANCE:
Acquired from Michel Meyer, Paris, June 1982.

Philippe-Claude Montigny, *maître* in 1766.

With its 'Etruscan' decoration and interlaced Greek-key frieze, this bureau plat is the product of the *goût grec* style introduced in the 1750s by the architect Louis-Joseph Le Lorrain. Probably working in collaboration with a *marchand-mercier* such as Simon-Philippe Poirier, Le Lorrain's *goût grec* style was first realized in the designs for the celebrated suite of furniture supplied for the Parisian hotel of the *amateur* Ange-Laurent Lalive de Jully circa 1755, which included the bureau plat and cartonnier now in the Musée Condé at Chantilly, as well as a meuble d'appui sold by the 7th Marquess of Cholmondeley, Houghton, Christie's, London, 8 December 1994, lot 80.

The present bureau plat relates to the well-documented group of *bureaux à la Grecque* stamped by both Montigny and Dubois. Executed in either amaranth and tulipwood or in ebony, often displaying the same distinctive ormolu mounts and of very similar proportions and design, this group reflects the close collaboration that existed between these two *ébénistes*.

Bureaux à la Grecque executed by Montigny generally tend to be characterized by their slightly larger size and unified veneer. One stamped by Montigny with abbreviated Greek-key decoration across the three frieze drawers is in a private collection, see A. Pradere, *Les Ébénistes Français de Louis XIV a la Revolution*, 1989, p. 306, fig. 344. Another very similar bureau stamped by Montigny with identical angle mounts and lion's masks was sold anonymously at Sotheby's, Paris, 23 June 2004, lot 80. A further bureau almost identical to the present lot, though not stamped by the *ébéniste*, was sold anonymously at Sotheby's, Monaco, 26-27 February 1993, lot 221. Other *bureaux à la Grecque* by Montigny follow the same design and outline, but have undecorated amaranth-veneered frieze-drawers, such as that sold anonymously, Christie's, Monaco, 19 June 199, lot 110, and another also sold anonymously, Sotheby's, Monaco, 3 July 1993, lot 166.

In view of the fact that *une table de bois d'amaranthe à la Greque* was recorded in the inventory taken following the death of Jacques Dubois, while Montigny himself was not elected *maître* until 1766, it seems fair to conclude that it was Dubois who initially devised this model, but in the face of excessive demand, he in turn acting in the capacity of a *marchand-ébéniste* subcontracted to Montigny to supply him with *bureaux* of this form. This hypothesis is further supported by a number of pieces stamped by both *ébénistes*, both at Waddesdon Manor and in the Wallace Collection, as well as a *bureau à la Grècque* sold anonymously at Sotheby's, Monaco, 17 June 1988, lot 741 (only Montigny's stamp noted in catalogue).







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A RUSSIAN SILVER-GILT AND GUILLOCHÉ ENAMEL WOOD PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST. PETERSBURG, 1899-1908

Rectangular, centering a rectangular aperture, enameled in translucent yellow over a wavy guilloché ground, applied with berried laurel silver-gilt bands and rosettes, within acanthus and reeded borders, set into a wooden frame, with wooden back and strut (detached), *marked on mounts*
13¾ x 11⅜ in. (34.9 x 28.9 cm.)

$30,000-50,000

PROVENANCE:
With Wartski, London.
Acquired from the above by the present owner in 1984.

149

TEN RUSSIAN SILVER-PLATED BUSTS DEPICTING RUSSIAN RULERS

CAST BY CHOPIN, ST. PETERSBURG, CIRCA 1867

Realistically cast and finely chased, comprising busts of Ioann, Ioann I, Yaropolk, Dmitri I, Vasili, Vasili III, Vasili IV, Mstislav, Konstantin, Yaroslav, on circular bases, *nine with foundry marks dated 1867, all numbered*
10½ in. (26.7 cm.) high, and smaller (10)

$20,000-30,000

PROVENANCE:
With Wartski, London.
Acquired from the above by the present owner in 1984.



149

150

A RUSSIAN SILVER-GILT MOUNTED AND AGATE REVOLVING PHOTOGRAPH FRAME

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF VICTOR AARNE, ST. PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 1382

On a carved tapering agate base, the reeded silver foot supporting a column surmounted by a pineapple finial, with eight revolving rectangular double photograph frames, within laurel-chased borders, *marked on mounts*
9⅛ in. (23.2 cm.) high

$40,000-60,000

PROVENANCE:
Anonymous sale; Christie's, Geneva, 30 November 1982, lot 293.
Edmond Safra (1932-1999), New York.
Acquired as a gift from the above to the present owner.





151



152

151

FRANÇOIS-JOSEPH BÉLANGER (PARIS 1744-1818)

The interior of the bedroom in Versailles of Marie-Thérèse de Savoie, comtesse d'Artois, on the day of the birth of Louis-Antoine d'Artois, duc d'Angoulême, on 6 August 1775

inscribed in black ink 'L'INTÉRIEUR DE LA CHAMBRE de Madame, COMTESSE D'ARTOIS, À VERSAILLES,/ le Jour de la naissance de S.A.R. Monseigneur Le Duc D'Angoulême le 6 Août 1775./ Offert par BELANGER, Dessinateur de la chambre et du cabinet de Leurs ALTESSES ROYALES.'
pen and black ink, watercolor
9¼ x 14½ in. (24 x 36.5 cm.)

$4,000-6,000

Marie-Thérèse de Savoie (1756-1805) was married to Charles-Philippe de France (1757-1836), who reigned from 1824 until 1830 as King Charles X.

François-Joseph Bélanger was one of the most influential architect-designers of the fashionable *gout étrusque* or *arabesque* of the 1770s and 1780s. He was the favorite architect of the Comte d'Artois, for whom he famously built the Pavillon de Bagatelle in 1777 in just nine weeks, the result of a 100,000 *livres* wager with Marie-Antoinette. His other clients were among the elite of Paris society, including the duchesse de Mazarin and the duc d'Aumont, who was in charge of the *menus plaisirs* at the royal court.

■152

A LOUIS XVI MAHOGANY ADJUSTABLE READING/MUSIC STAND

BY JEAN-FRANCOIS DUBUT, LATE 18TH CENTURY

With later adjustable candlearms on faceted base on cabriole legs and human-form feet, stamped *J.F. DUBUT JME* to underside
31¼ in. (79.5 cm.) high, closed

$4,000-6,000

Jean-François Dubut, *maître* in 1760.



■153

A PAIR OF CONSULAT MAHOGANY BERGERES

CIRCA 1800

The arm terminals with ram's masks on incurved legs with hoof feet, covered in tan suede fabric
29½ in. (75 cm.) high, overall (2)

$5,000-8,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 30 November 1986, lot 940.
Acquired from Kugel, Paris.

With their ram's head terminals and hoofed monopodia legs, this suite of furniture reflects the *à l'antique* taste popular in France from the very end of the eighteenth century and which eventually blossomed into the empire style under the reign of Napoleon. The most famous promoters of this fashion were the influential architect-designers Percier and Fontaine, whose designs were often executed by the most sought-after furniture makers of the time, such as members of the Jacob dynasty.

En suite with lot 154.



153 (a pair)



■154

A CONSULAT MAHOGANY CANAPE

CIRCA 1800

The arm terminals with ram's masks on incurved legs with hoof feet, covered in tan suede fabric
47½ in. (120.5 cm.) wide, overall

$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 30 November 1986, lot 940.
Acquired from Kugel, Paris.

En suite with lot 153.

155

A PAIR OF REGENCY ORMOLU AND CUT-GLASS THREE-LIGHT CANDELABRA

ATTRIBUTED TO JOHN BLADES, CIRCA 1820

Each with circular plumed corona crested by stars suspending prisms above a pendant cascade of drops enclosing three nozzles, above a cut-glass sphere and tapering diamond point shaft on circular engine-turned plinth on paw feet and circular base with removable candlearms
24½ in. (62.5 cm.) high, 10 in. (25.5 cm.) diameter (2)

$20,000-30,000

PROVENANCE:
Acquired from Jeremy, London.

This lot's ormolu lion-paw feet are a recurring design element throughout Blades' *oeuvre*. Reflecting the antique style promoted by Thomas Hope's *Household Furniture and Interior Decoration*, 1807, circular bases with paw feet can be found on a number of candelabra by Blades and his contemporaries. The multi-faceted orb of the stem is a more unusual and distinct feature, which can be found, along with the abovementioned paw feet base, on a pair of candelabra by Blades sold Christie's, London, 6 July 2000, lot 3 and on another pair attributed to Blades sold Christie's, New York, 19-20 October 2011, lot 529.

John Blades' business was established in 1770 and was later made 'Cut Glass Manufacturer to His Majesty'. Blades produced an extensive range of candelabra and chandeliers combining finely cut glass drops and classically inspired gilt-bronzes. The extensive size of Blades' business is revealed by a view of his 'upper showroom' illustrated in Ackermann's *The Repository of Arts* in 1809, see J.P. Smith, *The Art of Enlightenment*, 1994, p. 2.



■156

A MATCHED PAIR OF ORMOLU-MOUNTED ATHENIENNES, ONE IN MAHOGANY AND ONE IN YEW

AFTER THE DESIGN BY PERCIER AND FONTAINE, ONE ATTRIBUTED TO JACOB FRERES, CONSULAT, CIRCA 1800, THE OTHER RESTAURATION, CIRCA 1820-30

The Consulat example in mahogany, the Restauration example in yew; each with circular inset *campan* marble top, centering a brûle parfum with lotus cast collar with domed lid pierced with trellis and quatrefoils above a frieze fitted with three spring-activated drawers, on circular tapering legs headed by winged female terms, emblematic of Diana and cast with scrolls suspending a pierced basket, with incurved triangular gallery undertier on paw feet and similarly shaped plinth
40 in. (101.6 cm.) high, 16 in. (40.6 cm.) diameter, the larger example (2)

$70,000-100,000

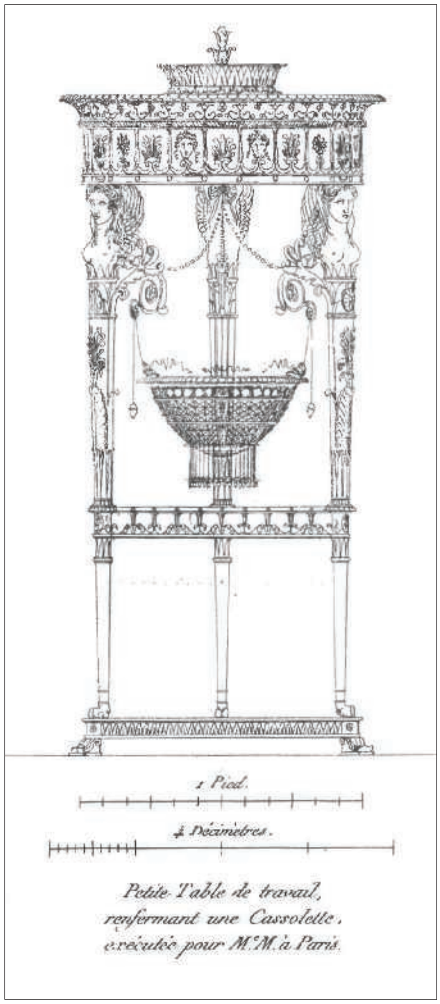
PROVENANCE:
The yew example:
Biron Collection.
Baron de Redé, Hôtel Lambert, Paris; sold Sotheby's, Monaco, 25-26 May 1975, lot 263.



The design of these *atheniennes* is inspired by a work-table with cassolette by Jacob Frères, which derived from the famous Pompeian tripod in the Naples Archaeological Museum, and was published by Percier and Fontaine, *Recueil de Décorations Intérieures, 1812*, pl. 23. It is inscribed *Petite Table de travail, renfermant une Cassolette, exécutée pour Me. M. à Paris*. Me. M. was in reality the wife of General Moreau. The Percier table is more elaborately mounted than this or the other known examples. One stamped by Jacob Frères is in the Château de Fontainebleau, see G. Janneau, *Les Meubles*, vol. III, pl. 28. A further example in burr elm was sold Christie's, Paris, 24 June 2002, lot 23 (€160,750), while a pair of slightly later date was sold Christie's, London, 12 December 2002, lot 85 (£77,675).This was apparently ordered by the Premier Consul when he refurnished Saint-Cloud in 1799 and it may well have been in the apartment of Josephine. A similar pair sold Christie's, London, 12 December 2002, lot 85. An interesting feature of the Restauration example in this lot is the manipulation of the yew veneer to imitate thuya by adding a dot-like design throughout. This curious way of enhancing yew wood is also found on the famed Elgin *secrétaire* attributed to Adam Weisweiler and Pierre-Philippe Thomire and now in the Rijksmuseum, Amsterdam (inv. BK-1992-30).

Alexis von Roseberg, Baron de Redé (1922-2004) was a man of impeccable taste and one of the most important figures of Parisian high society during his life. Born in Zurich into an ennobled Jewish family with Austro-Hungarian origins, he lived in Switzerland and New York but ultimately found his home in France. In 1947 he moved into the seventeenth-century Hôtel Lambert in Paris, which he fully restored; a work for which he was appointed *commandeur* of the Ordre des Arts et des Lettres towards the end of his life. He shared this Parisian home with his married Chilean millionaire partner Arturo López Willshaw, with whom he hosted lavish and extravagant parties famous throughout Europe. The Baron was described as 'the Eugène de Rastignac of modern Paris' by Sir Henry 'Chips' Channon and as the greatest host in Europe. A painting by Alexandre Serebriakoff depicting the *Salle des Muses* at Hôtel Lambert depicts the opulence of the Baron de Redé's taste in interior design, see H. Vickers, *Alexis: The Memoirs of the Baron de Redé*, Wimborne, 2005, p. 57. Alexis von Roseberg's collection of furniture and *objets d'art* was sold at Sotheby's, Monaco, 25-26 May 1975 and Sotheby's, Paris, 17 March 2005.

The Hôtel Lambert is one of the most famous *hôtels particulier* in Paris. It was designed by the architect Louis Le Vau and built between 1640 and 1644, originally for the financier Jean-Baptiste Lambert (d. 1644) and continued by his younger brother Nicolas Lambert. The interiors were decorated by the foremost painters Charles Le Brun and Eustache Le Sueur. In 1843 the palace was bought by members of the Polish princely Czartoryski family. Among the illustrious guests and patrons of the *hôtel* Lambert were some of the most notable artists and politicians of the epoch, including Frédéric Chopin, Honoré de Balzac, Hector Berlioz, Franz Liszt, Eugène Delacroix. Chopin's 'La Polonaise' was composed exclusively for the Polish ball held there every year. In the twentieth century the building was discreetly split into several luxurious apartments; Baron Alexis de Redé and Arturo Lopez-Wilshaw lived on the ground floor and it was there where, in 1956, the Bal des Têtes was held that launched the career of the young Yves Saint Laurent.



The design by Charles Percier in *Recueil de décorations intérieures*





P. Sluyter Sculp

12



157

MERIAN, Maria Sibylla (1647-1717). *Dissertatio de generatione et metamorphosibus insectorum Surinamensium*. Amsterdam: J. Oosterwyk, 1719.

The famous treatise on the insects of Surinam by the naturalist-artist Maria Sibylla Merian, interleaved with a manuscript translation by writing master William Chinnery. Born in Frankfurt in 1647, Merian was the daughter of the engraver Matthäus Merian and step-daughter of the flower painter Jacob Marrel. She studied miniature painting under her step-father's pupil, Abraham Mignon, and became interested in insects from an early age, capturing and drawing specimens from life. Merian's scientific work is notable for its accurate observation of insect life and transformation in an age when spontaneous generation was still widely accepted. After divorcing her husband, Merian and her two daughters spent a period of time living with the Labadist religious community at Castle Waltha, which contained a fine collection of tropical insects brought back from Surinam (then Dutch Guiana) by Cornelius van Sommerdijk.

Inspired, she traveled to Surinam with her daughter Dorothea in 1699. The women spent two years recording insects and plants, often aided by enslaved Africans and Indigenous people who brought them specimens and contributed traditional knowledge about their properties. The resulting book is "easily the most magnificent work on insects so far produced ... her portrayals of living insects and other animals were imbued with a charm, a minuteness of observation and an artistic sensibility that had not previously been seen in a natural history book" (Dance). First published in 1705, this expanded second edition was printed after her death in 1719, with the addition of 12 plates after her elder daughter Johanna. J. Landwehr, *Dutch Books with Coloured Plates*, 131; Nissen BBI 1341; Sitwell, p. 119. See Peter Dance, *The Art of Natural History*, pp. 50-51.

Folio (482 x 337mm). Engraved frontispiece and 72 engraved illustrations, all hand-colored; engraved vignettes (slight worming at lower gutter, occasional spots and stains, some light toning). Text interleaved with calligraphic manuscript translation by William Chinnery, dated 1734. Eighteenth-century reversed calf (rebacked, corners repaired). *Provenance*: sold by Thomas Osbourne (sale 29 May 1749, lot 164) – Lord Wenman (probably Philip, 7th Viscount, 1742-1800; armorial bookplate).

$80,000-120,000



158

158

LE ROUGE, Georges-Louis (1712-c.1790). [*Détail des nouveaux jardins à la mode.* Paris: Chez Le Rouge, 1776-87.]

Nearly complete copy, in original condition, of "an exceptional document on the art of the 18th century garden, a source of the highest order for historians"(J.-N. Jeanneney, in Royet, p. 9). Georges-Louis Le Rouge, engineer and geographer to Louis XV and XVI, began issuing this work devoted to European and Chinese gardens in 1776, publishing parts (*cahiers*) periodically over the next several years; the final *cahier* XXI appeared in 1789. The entire series of 21 parts, each individually titled, comprise nearly 500 engravings, most in oblong folio format, with numerous folded and double-paged plates. Included are plans and views of the gardens of Stowe, Kew, Blair Atholl, Buckingham, Richmond, Chiswick, Esher, Claremont, Windsor, and Wilton; of Roissy, Saint-James at Neuilly, the Trianon, Marly and Désert de Retz in France and other gardens in and around Paris; and of Sanssouci, Schwetzingen, Steinfurt and Würzburg in Germany and Oranienbaum Palace in Russia.

Of great historical importance are Le Rouge's detailed plans for gardens that have not survived or that have undergone considerable alterations since the 18th century. Le Rouge drew inspiration from several sources, including theoretical works and garden design manuals by Thomas Collins Overton, William Wrighte, and William Chambers, whose *Designs of Chinese buildings* (London, 1757) appears as cahier V in a French translation. A partial table of contents for the entire work appears at the end of cahier XII. The last complete set of Le Rouge's work sold at Christie's London on 9 December 1983; much more common at auction are individual parts or plates. Berlin Katalog 3312 (citing 19 *cahiers*); *Inventaire du fonds français, Graveurs du XVIIIe siècle* XV:56-72; see Veronique Royet et al., *Le Rouge: Les Jardins anglo-chinois* (Paris: Bibliothèque nationale de France, 2004) (citing 491 plates on p. 78).

20 parts in one quarto (278 x 225mm) and nine oblong folios (most approx. 315 x 470mm). 484 engraved plates (of 491 or 492 in all 21 parts), many folded or double-page; lacking final cahier XXI and its six plates (several plates loose, with small splits along sewing in gutter; occasional soiling, spotting, light dampstaining, marginal creases, and small marginal tears). Contemporary sugar paper over pasteboard or contemporary blue paper wrappers, mostly uncut (extremities worn; quarto volume rebacked and reinforced with boards and blue cloth spine); all housed in a modern quarter morocco clam-shell box.

$15,000-25,000

159

LE ROUGE, Georges-Louis (1712-c.1790). [*Détail des nouveaux jardins à la mode.* Paris: Chez Le Rouge, 1776-87.]

Nearly 100 plates from "an exceptional document on the art of the 18th century garden, a source of the highest order for historians" (J.-N. Jeanneney, in Royet, p. 9). Georges-Louis Le Rouge, engineer and geographer to Louis XV and Louis XVI, was also a publisher of atlases, maps, and battle plans. In 1776 he began issuing this work devoted European and Chinese gardens, publishing parts (*cahiers*) periodically over the next several years; the final *cahier* XXI appeared in 1789. The entire series of 21 parts, each individually titled, comprises a total of some 492 engravings, most in oblong folio format, with numerous folded and double-paged plates. Included here are four parts: cahiers XIV-XVI, each entitled "Cahier des jardins chinois"; and cahier XVII, entitled "Cahier de jardins anglo-chinois." Berlin Kat. 3312 (citing 19 *cahiers*); *Inventaire du fonds français, Graveurs du XVIIIe siècle* XV:56-72; see Veronique Royet et al., *Le Rouge: Les Jardins anglo-chinois* (Paris: Bibliothèque nationale de France, 2004) (citing 491 plates on p. 78).

Four parts in two volumes, oblong folio (434 x 470mm and smaller). 99 engraved plates (of 491 or 492 in all 21 parts), comprising 11 plates in cahier XIV, 28 plates in cahier XV, 30 plates in cahier XVI, and 30 plates in cahier XVII (occasional light soiling; spotting and dampstains in cahier XIV, especially on plates 6 and 10; occasional marginal repairs, especially in preliminary and final plates of each cahier). Modern red quarter morocco (7 plates from cahier XIV removed from portfolio and now framed).

$2,000-3,000



160

160

REPTON, Humphry (1752-1818). *Sketches and Hints on Landscape Gardening.* London: W. Bulmer and Co., for J. & J. Boydell, [1795].

First edition of a ground-breaking book on landscape gardening, illustrated with clever moveable overslips demonstrating the transformative potential of garden design. Repton was the first to adopt the term "Landscape Gardening," explaining in his introduction that "the art can only be advanced and perfected by the united powers of the landscape painter and the practical gardener. The former must conceive a plan, which the latter may be able to execute... yet the luxuriant imagination of the painter must be subjected to the gardener's practical knowledge in painting, digging, and moving earth." Abbey *Scenery* 388.

Oblong folio (281 x 384mm). 16 aquatint plates, 10 of which are hand-colored, and 4 of those double-page; all but two with overslips inserted to show alternate garden plans; wood-engraved tail-piece (occasional faint spotting). Original boards, uncut; quarter morocco slipcase.

$10,000-15,000

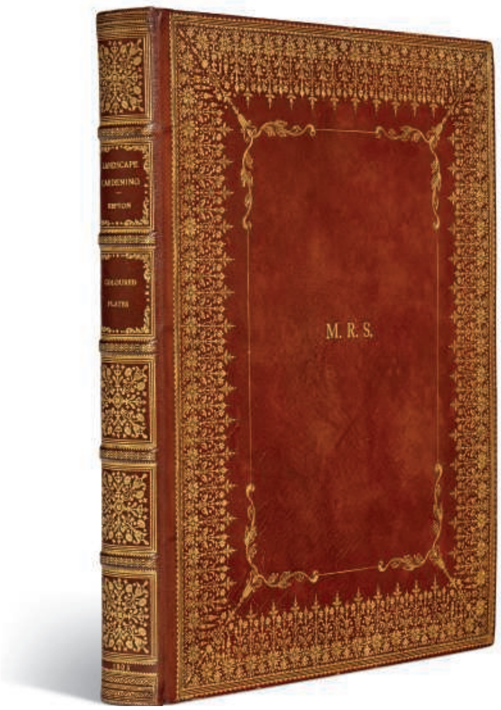
161

REPTON, Humphry (1752-1818). *Observations on the Theory and Practice of Landscape Gardening.* London: T. Bensley for J. Taylor, 1803.

First edition of Repton's "most important work" (RIBA). Repton's second treatise reflects the increasing refinement of his theories on landscape and architecture, making more use of his ingenious overslips. This copy was bound for and presented to Maude Richey Seabury, former president of the Garden Club of America. Abbey *Scenery* 390; Tooley 399. See RIBA 2734 (second edition).

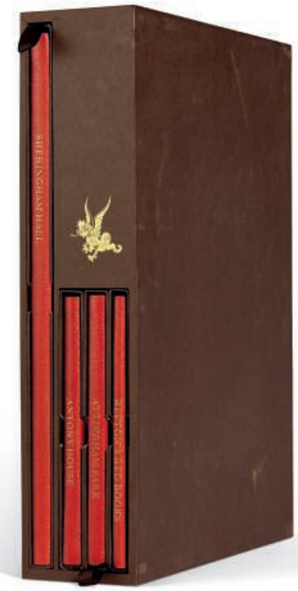
Quarto (353 x 285mm). Engraved portrait frontispiece after S. Shelley; 28 etched and engraved plates, 12 of these with overslips, one folding panorama, with many hand-colored or tinted; aquatint and engraved illustrations in the text, 2 with overslips (portrait with repaired tear affecting image, panorama with short stub tears, light spotting throughout). 20th-century russia gilt with initials MRS stamped at center. *Provenance*: Joseph Walter King Eyton (color-printed bookplate) – T. D. C. Graham (armorial book label printed in gold) – Maude Richey Seabury (president of the Garden Club of America; binding and notes from presentation in 1941).

$6,000-8,000





161



162

162

REPTON, Humphry (1752-1818). *The Red Books of Humphry Repton*. Edited by Edward Malins. London: Basilisk Press, 1976. Number 461 of 515 sets.

A fine facsimile of Repton's "red books," number 461 of 515 sets.

4 volumes, folio and oblong quarto, all in original slipcase (476 x 340mm). Publisher's original red half morocco over marbled boards, each with original sleeve.

$800-1,200

163

GARDENS – a collection of 21 books on gardening, botany, and landscape design. 18th-20th centuries.

POIRET, Jean Louis-Marie (1755-1834) and Pierre-Jean-François TURPIN (1775-1840). *Leçons de Flore. Cours complet de botanique*. Paris: C. L. F. Panckoucke, 1819. Two volumes, quarto (304 x 224mm). Hand-colored botanical engravings. Old brown half morocco gilt with United States seal label on spine. *Provenance*: R. Riguet (bookplate).

[WITH:] LOUDON, Jane C. (1807-1858). *The Ladies' Flower-Garden of Ornamental Perennials*. London: William Smith, 1844. Two volumes, quarto (264 x 208mm). Hand-colored botanical lithographs. Contemporary green morocco gilt. [AND:] 19 other works in 21 volumes on similar topics, various sizes. (21)

$6,000-9,000



163

164

PYNE, William Henry (1769-1843). *The History of the Royal Residences*. London: printed for A. Dry, 1819.

The first edition of the most ambitious aquatint book ever published on English interiors. The 20 plates devoted to the Prince Regent's residence depict what were regarded as the most spectacular interiors in Regency London. Plates in Abbey's states a, b, and c are all present. Abbey *Scenery* 396.

Three volumes, folio (401 x 315mm). Large paper copy. 100 hand-colored aquatints (some occasional spotting and staining, mostly to text leaves and margins and only occasionally affecting plates; two closed tears in margins of text leaves). Contemporary red half morocco over marbled boards with morocco and gilt centerpiece depicting a gothic niche (a few spots on vol. 3). *Provenance*: J. H. Gillian (signature on title pages). (3)

$4,000-6,000



164

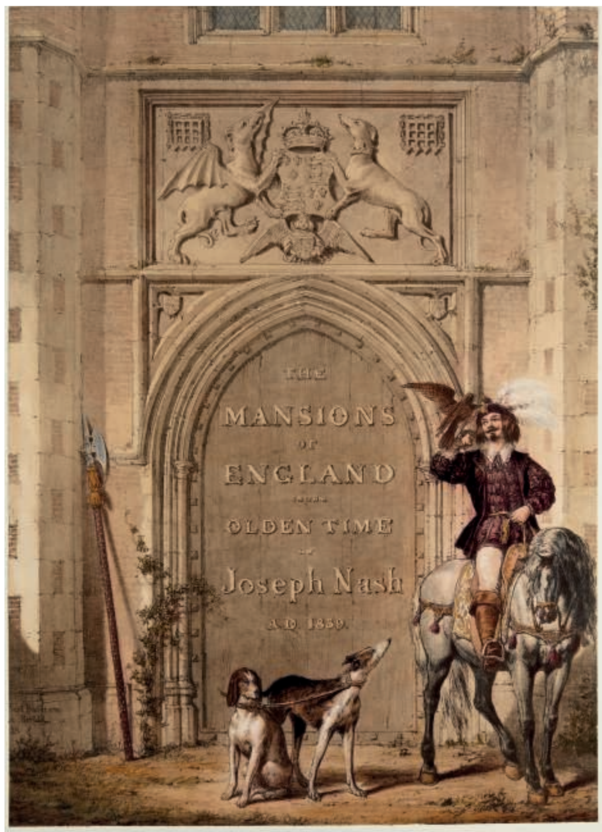
165

NASH, Joseph (1809-1878). *The Mansions of England in the Olden Time.* [London: T. M'Lean,] 1839-49.

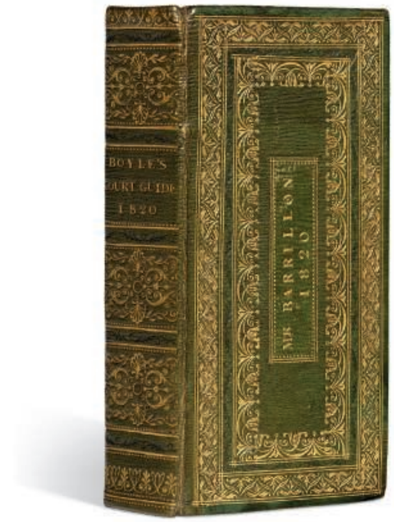
Fine first edition hand-colored copy of "Nash's most famous work" (RIBA). This set includes the fourth series published in 1849, which is frequently lacking. "One of the most important of the lithograph books" (Tooley). Abbey *Scenery* 402; RIBA 2237; Tooley 337.

4 volumes, folio (537 x 438mm). Four hand-colored lithographed titles, 100 hand-colored lithographed plates by G. Hullmandel after Joseph Nash heightened with gum arabic, each preceded by tissue separators, and all on guards mounted on card (occasional light spotting to endleaves and preliminary leaves). 19th-century red half morocco over pebbled cloth gilt (cloth rubbed, lightly soiled and stained). *Provenance:* Thomas Sebastian Bazley (1829-1919; bookplate). (4)

$4,000-6,000



165



166

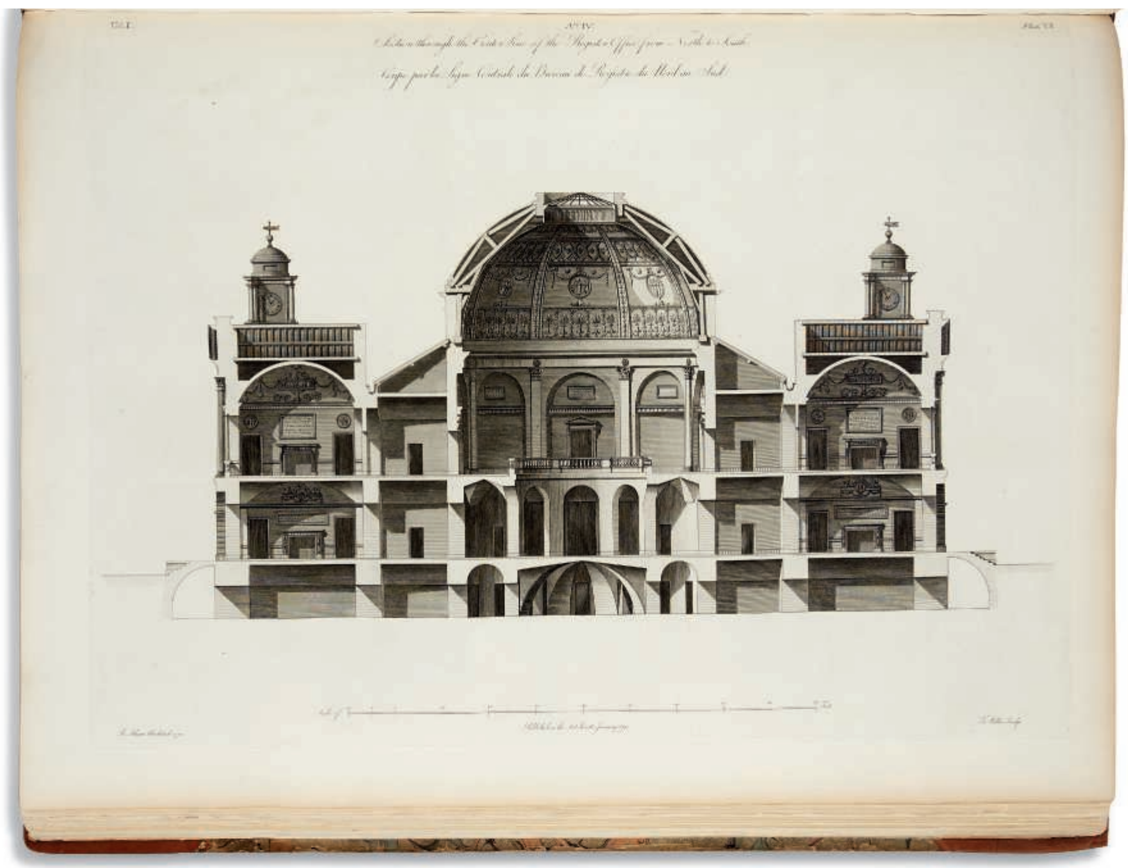
166

BOYLE, Eliza (fl. early 19th century). *Boyle's Court and Country Guide, and Town Visiting Directory, corrected for January 1820.* London: Eliza Boyle [et al., 1820.]

Finely bound copy of the 1820 edition of Boyle's popular court guides. These guides were issued annually by Patrick Boyle with variant titles from 1792 to 1808. Eliza Boyle, most likely Patrick Boyle's widow, continued the publication alone from 1809 to 1823, and then in association with her son George Boyle from 1824. See *British Book Trade Index* (online); Ian Maxted, *The London Book Trades, 1775-1800*, p. 27.

12mo (136 x 70mm). Contemporary straight-grained green morocco gilt, silk ribbon bookmark, all edges gilt, "Mr. Barillon 1820" lettered in gilt on covers (lightly rubbed); modern quarter calf slipcase. *Provenance:* Mr. Barillon (fl. 1820; binding) – Charles Secondat, Baron de Montesquieu (1833-1900; manuscript note on front flyleaves signed and dated 20 November, 1883) – Estelle Doheny (1875-1958; bookplate, her sale Christie's, 17 October 1988, lot 1117).

$1,000-1,500


167

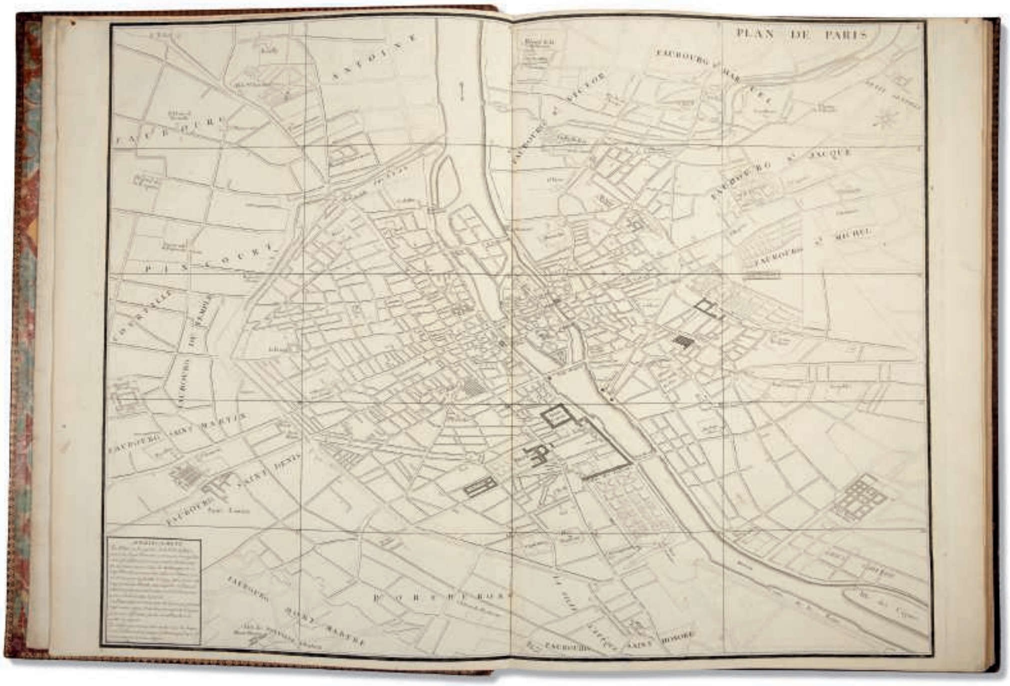
167

ADAM, Robert (1728-1792) and James ADAM (1732-1794). *The Works in Architecture*. London: for the authors and sold by Peter Elmsly, 1778-1786 [vol. I, numbers 1-5 dated 1773-1778; vol. II, numbers 1-5 dated 1786].

First edition, second issue, of the "most beautiful and innovative" British architectural book of the 18th century (Millard). This work, which contains engravings by the great Piranesi, was instrumental in the development of a distinctly English expression of neo-classicism. This edition contains the reissued original sheets of volume I and the page-for-page resetting of the letterpress in volume II. Berlin Kat 2341; Millard *English*, 2.

Two volumes in one, folio (662 x 485mm). Engraved frontispiece by F. Bartolozzi after Antonio Zucchi, general titles and part titles in English and French; 80 engraved plates, 2 double-page, by Piranesi, Vivares, Rooker, Zucchi, Pastorini and others, after R. and J. Adam (a few small marginal repairs, occasional spotting and toning). Modern half calf over older marbled boards (some edgewear and scuffing). *Provenance*: Henry Drummond (1786-1860, armorial bookplate).

$8,000-12,000



168

168

TURGOT, Michel-Étienne (1690-1751) and Louis BRETEZ (1685-1765). *Plan de Paris commencé l'année 1734*. Paris: Levé et dessiné par Louis Bretez, gravé par Claude Lucas, 1739.

One of the world's most extraordinary feats of cartography. In addition to its huge decorative appeal, Turgot's celebrated plan of Paris is important for providing a remarkably detailed snapshot of the pre-Haussmann city. Alongside the city's great churches, public buildings, and monuments, Turgot's plan gives fascinating inklings of the daily life of the 18th-century metropolis: a flotilla of small working boats crowds the Seine and windmills dot the surprisingly rural landscape that surrounds the compact built-up area, a landscape soon to disappear under later 18th- and 19th-century expansion. A staggering technical achievement of representation and perspective, conceived nearly half a century before the first manned balloon flight. Berlin Kat. 2506; Millard *French* 39.

Folio (623 x 469mm). Folding double-page index map and very large perspective plan on 20 numbered sheets, all mounted on stubs, by Claude Lucas after Louis Bretez; sheets 18 and 19 joined and folded with title in elaborate figural cartouche, decorative engraved border with fleur-de-lys cornerpieces (joint to sheets 18 and 19 separating; large corner dampstains on sheets 19 and 20 and rear endleaves, diminishing on sheet 18 and faint on sheet 17, absent thereafter; occasional light spotting and toning, mostly on margins). Contemporary French red morocco, gilt spine, turn-ins and edges, brown morocco titling piece, covers enclosing arms of Paris (extremities rubbed).

$8,000-12,000

169

CUVILLIES, François (1695-1768). *Morceaux de Caprice*. Munich and Paris, c.1770s.

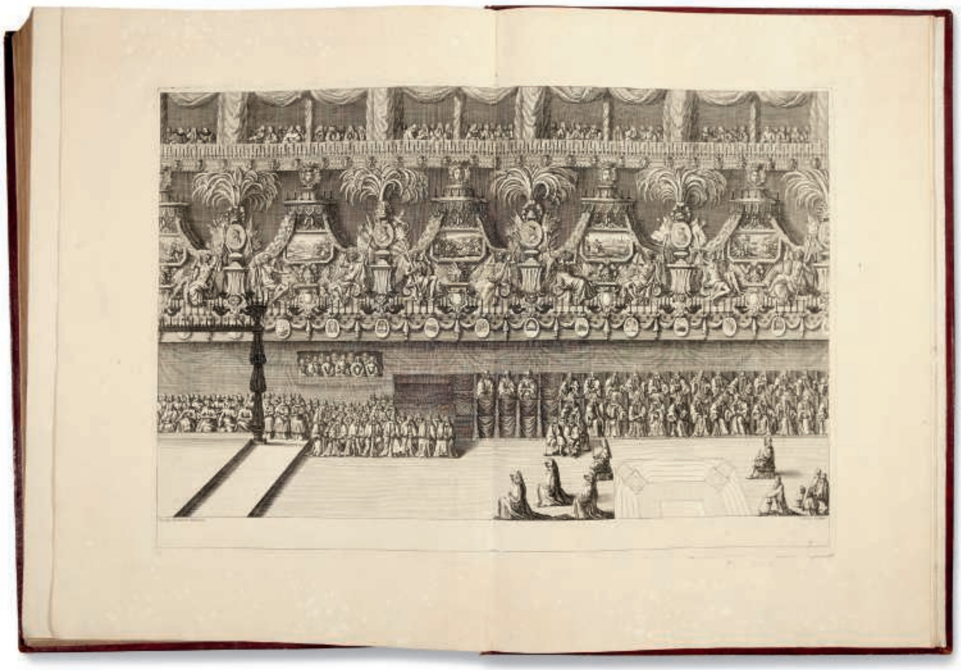
Fine impressions from Cuvillies's beautiful series of architectural and ornamental plates. The work was issued in parts, and is found bound with differing combinations of those series. Berlin Kat. 146.

One volume (of two), folio (473 x 306mm). 149 engraved plates, including engraved titles (first title with very light dustsoiling, very occasional other light spots, otherwise very fresh). French red morocco by Chambolle-Duru. *Provenance*: Sir David Lionel Goldsmid-Stern-Salomons (bookplate; his sale, Christie's London, 3 December 1986, lot 108). Sold as a collection of plates, not subject to return.

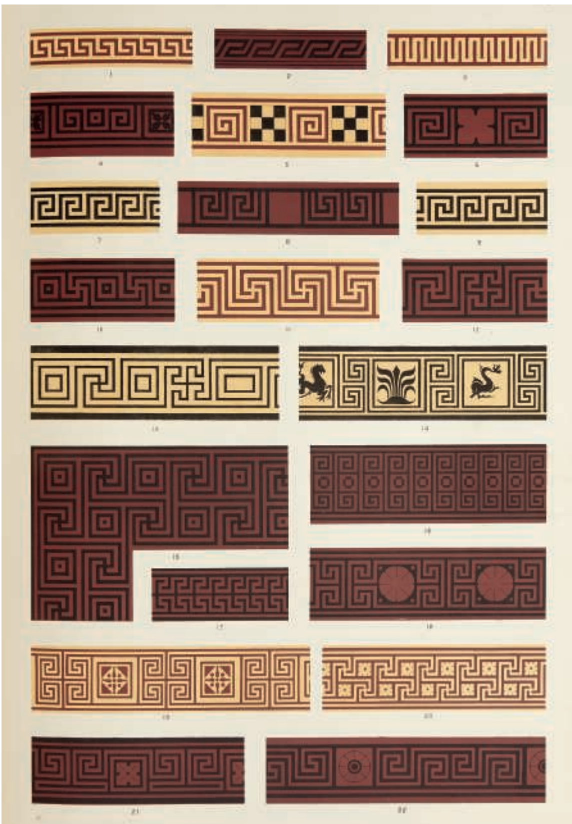
$10,000-15,000



169



170



171

170

BÉRAIN, Jean (1640-1711). *Ornemens inventez par J. Berain.* [Paris:] Et se vendent chez Monsieur Thuret, aux galleries du Louvre, [1709?].

Early edition of the influential decorative designs of Bérain, the premier designer and decorator in the age of Louis XIV. "Jean Bérain began his career as an engraver, but quickly rose to a position of first rank as a designer for the king...[his designs] became models of ornamentation for the style of Louis XIV." In the present copy, the engraved title bears the imprint of Thuret, and the frontispiece portrait by Suzanne Elisabeth Silvestre and Claude Duflos after Joseph Vivien is signed "Suzanna Silvestre effigies sculp. an. 1711" and "Cl. Duflos sculp. 1709." The number of plates differs slightly depending on the edition. Berlin Kat. 343; Milliard *French* 19 (this edition, citing 134 plates on 128 leaves).

Folio (540 x 394mm). Engraved title; frontispiece portrait of Bérain; 135 plates on 129 leaves, of which 2 are double-paged, of Bérain's decorative designs (occasional light spotting and toning). Contemporary Dutch red morocco gilt, black morocco titling piece, all edges gilt (spine and extremities worn). *Provenance:* D.R. Abdy (bookplate).

$5,000-8,000

171

JONES, Owen (1809-1874). *The Grammar of Ornament.* London: Day and Son, Lithographers to the Queen, 1856.

First edition of Jones's most enduring and influential work. This monumental book contains his principles of good design, illustrated and expounded in twenty chapters, each of which presents examples of ornamentation and pattern from a particular geographical area or historical period. Brunet III, 565.

Folio (553 x 363mm). Chromolithographed title-page and 100 plates interleaved with guards (chips and toning to lithographed title, small corner repair and dustsoiling to printed title; repaired tears, large tears, and reinforced margins to many text leaves; lithographs with some dustsoiling and chipping). Modern maroon half morocco. *Provenance*: Stoke-on-Trent Free Library (stamps on title and reverse of lithographed title).

$1,000-1,500



172



173

172

INCE, William (1737-1804) and John MAYHEW (1736-1811). *The Universal System of Houshold Furniture.* London: sold by Robert Sayer, [?1762-1765].

An important and influential work, directly competing with Chippendale's *Cabinet-Maker's Directory***.** This is probably the third issue complete with the last 6 unnumbered plates not found in all copies, although no clear priority has been established. Berlin Kat. 1229.

Folio (451 x 286mm). Engraved titles in French (in sepia) and English (in black); engraved dedication to George Spencer, Duke of Marlborough in the uncancelled state; 101 plates by M. Darly on 95 sheets, not numbered consecutively, plates I and III printed in sepia (some light spotting). Contemporary calf (rebacked and recornered).

$8,000-12,000

173

HEPPLEWHITE, Alice (fl. 18th century). *The Cabinet-Maker and Upholsterer's Guide.* London: I. and J. Taylor, 1788.

First edition of the rarest of the 18th-century furniture pattern books. Considered one of "the big three" furniture books alongside Sheraton and Chippendale, this work was published by Alice Hepplewhite after the death of her husband George, who is often credited as the originator of this style. None of George Hepplewhite's furniture survives, and little is known about his life—leading some to suspect that Alice is the true mind behind this style. ESTC N43593.

Folio (352 x 277mm). 123 engraved plates, one double-page engraving numbered 124-125 (a number of small marginal repairs, larger repaired tears affecting about 5 plates; light toning and dustsoiling). Contemporary calf with gilt-stamped border (rebacked, with repairs to corners).

$4,000-6,000



174

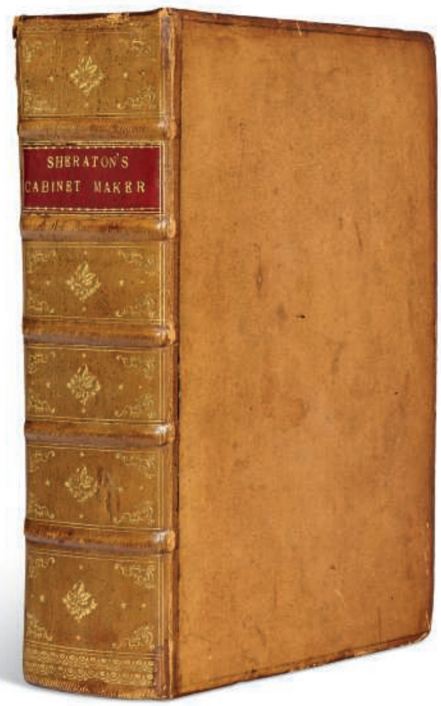
174

CHIPPENDALE, Thomas (1718-1779). *The Gentleman and Cabinet-Maker's Director: Being a large Collection of the Most Elegant and Useful Designs of Household Furniture, in the Most Fashionable Taste.* London: for the Author, 1762.

Third and superlative edition of Chippendale's wildly successful and influential furniture pattern book. The most important of the English furniture books, this particular edition illustrates how Chippendale's designs evolved over time, with the addition of 40 more plates. Berlin Kat. 1227.

Folio (465 x 285mm). Letterpress title, engraved dedication leaf, and 200 engraved plates after designs by Chippendale (final 5 plates with repaired tears affecting printed area, small marginal repairs to title and dedication; some light spotting and dustsoiling). Modern half calf over marbled boards.

$3,000-4,000



175

175

SHERATON, Thomas (1751-1806). *The Cabinet-Maker and Upholsterer's Drawing-Book.* [Bound with:] *Appendix to the Cabinet-Maker and Upholsterer's Drawing-Book.* [And:] *An Accompaniment to the Cabinet-Maker and Upholsterer's Drawing-Book*. London: for the author by T. Bensley, 1793.

First edition, with all supplements, of an important furniture book. Sheraton's book begins with a guide to geometry and perspective for designers; the remainder of the book is devoted to contemporary furniture tastes. Issued in parts over three years, extant copies have slightly varying plate counts. Berlin Kat. 1234.

Quarto (256 x 193mm). Three title pages; subscribers' lists; 112 engraved plates, 23 of which are folding or double-page; some plates with duplicate numbers or bound out of numerical sequence (many engravings with repairs at edges and at folds, affecting printed area; some leaves and plates dust-soiled). Contemporary calf (rebacked, joints starting, with light wear and nicks to boards). *Provenance*: Frederic Straker (armorial bookplate).

$2,000-3,000

176

HOME DESIGN – PAPWORTH, John Buonarotti (1775-1847). *Rural Residences*. London: R. Ackermann, 1818. Quarto (249 x 169mm). 27 partially hand-colored plates. 19th-century dark blue quarter morocco.

[WITH:] CHIPPENDALE, Thomas (1718-1779). *Chippendale's One hundred and Thirty-three Designs of Interior Decorations in the Old French & Antique Styles*. London: John Weale, 1834. Quarto (284 x 207mm). Engraved frontispiece and 49 plates only. Modern half calf over older boards.

[AND:] Two other works in 3 volumes on similar topics. (5)

$1,500-2,500


176

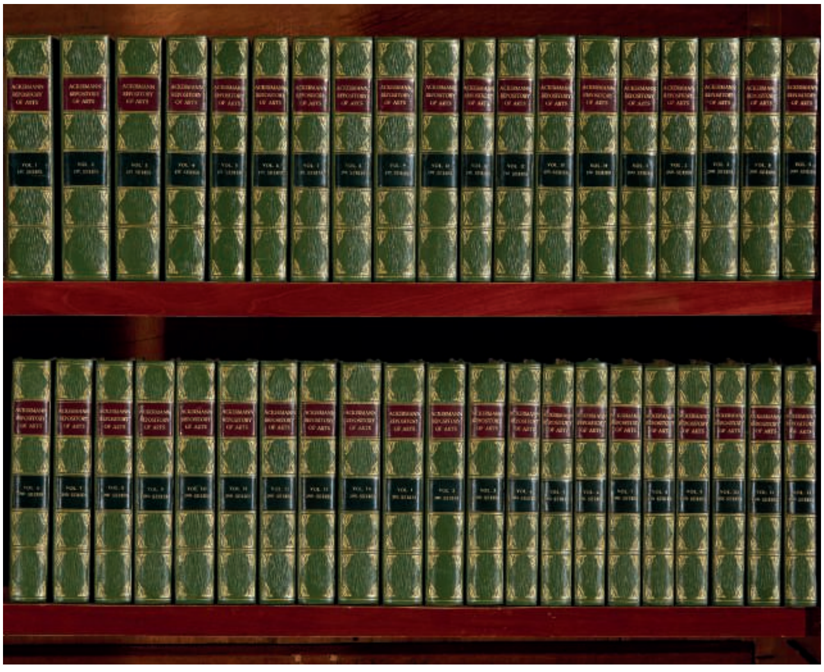
177

ACKERMANN, Rudolph (1764-1834), publisher. *The Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics*. London: R. Ackermann, 1809-28.

A rare set including all three series of Ackermann's fascinating record of fashion in Georgian England. The costume plates run throughout all three series, forming a beautiful and valuable record of the fashions of the period. Other series were later reprinted as separate works: Papworth's *Select Views of London* (1815); Papworth's *Rural Residences* (1818); Shoberl's *Picturesque Tour from Geneva to Milan* (1820); Combe's *Journal of Sentimental Travels in the Southern Provinces of France* (1821) and Ackermann's *Views of Country Seats* (1830). The *Repository* also includes examples of Ackermann's first forays into lithography. Abbey *Life* 212; Colas 2541; Tooley 8.

40 volumes, octavo (234 x 144mm). Engraved titles, general indexes to each series, and approx. 1490 plates, some folding, including hand-colored aquatints and lithographs, fashion plates, furniture designs, allegorical woodcut plates with mounted silk, cotton and lace fabric samples, uncolored or color-printed plates of designs for bank-notes and playing-cards, portraits, etc. (occasional soiling, toning and spotting). Modern green half morocco gilt over marbled boards (lightly rubbed).

$10,000-15,000


177



178

178

VIREY, Julien-Joseph (1775-1846), editor. *Nouveau dictionnaire d'histoire naturelle…par, une société de naturalistes et d'agriculteurs.* Paris: Chez Deterville, 1816-19.

Fine copy of this vast collective dictionary of the descriptive and practical sciences, bound for the Duchesse de Berry. First issued in 1802-4, this revised and augmented edition was prepared under the direction of naturalist and anthropologist Julien-Joseph Virey, the result of the collaboration of top French scientists of the day such as Jean-Baptiste Biot, Jacques-Martin Cels, Jean-Antoine Chaptal, Jean-Baptiste Lamarck, Pierre André Latreille, Antoine-Augustin Parmentier, and André Thouin. Brunet IV 112; Graesse IV 692.

36 volumes, octavo (209 x 126mm). 261 engraved plates by Tardieu, De Sève, Letellier, Meunier, etc., each in colored and uncolored states (occasional light spotting and toning). Contemporary French green straight-grained morocco gilt by Simier, all edges gilt, with the arms of the Duchesse de Berry (extremities lightly rubbed). *Provenance:* Marie-Caroline-Ferdinande-Louise de Bourbon-Sicile, duchesse de Berry (1798-1870; binding and Bibliothèque de Rosny bookplate). (36)

$10,000-15,000

179

LA BEAUMELLE, Laurent Angliviel de (1726-1773). *Mémoires pour servir à l'histoire de Madame de Maintenon et à celle du siècle passé.* [Geneva: C. et A. Philibert,] 1757. [WITH:] *Lettres de Madame de Maintenon.* [Geneva: C. et A. Philibert,] 1758.

Finely bound set of La Beaumelle's controversial works on Madame de Maintenon, from the library of the Duchesse de Berry. Laurent Angliviel, a Huguenot writer and free-thinker, adopted the pseudonym La Beaumelle upon entering the academy of Geneva in 1745. His works were frequently banned in France; La Beaumelle spent several months in prison at the Bastille in 1753 for his *Notes sur le siècle de Louis XIV.* The publication of Madame de Maintenon's alleged memoirs and letters, in which La Beaumelle presented her as the hidden architect of Louis XIV's revocation of the Edict of Nantes and other persecutory measures, again landed him in prison in 1757. La Beaumelle's reputation was eventually rehabilitated: in 1770 King Louis XV appointed him to a position at the Bibliothèque Royale and granted him a pension.

Six volumes (*Mémoires*) and nine volumes (*Lettres*), together 15 volumes, 12mo (160 x 94mm). Contemporary French dark green straight-grained morocco gilt, all edges gilt, silk endpapers, with the arms the Duchesse de Berry (light rubbing). *Provenance:* Marie-Caroline-Ferdinande-Louise de Bourbon-Sicile, duchesse de Berry (1798-1870; binding and Bibliothèque de Rosny bookplate) – Charles, marquis de Biencourt (1826-1914; bookplate) – Biencourt-Poncins family (bookplate) – Bruno Monnier (book label). (15)

$3,000-5,000



179



180



180

MADAME DE POMPADOUR (1721-1764) – a group of 10 works on various subjects bound in the arms of Madame de Pompadour. Paris, Venice, and the Hague, 1602-1744.

Ten works from the library of the Enlightenment intellectual Jeanne Antoinette Poisson, Marquise de Pompadour. A powerful political advisor and mistress to Louis XV, Madame de Pompadour was also an influential art patron, creator, and even printer. Her library, when it was dispersed at auction the year after her death, contained over 3500 volumes on every subject from poetry and theater to philosophy, politics, religion, and even dentistry.

17 volumes, octavo, 12mo, and 16mo. Red or olive morocco or full calf gilt, all stamped with the gilt arms of the Marquise de Pompadour. *Provenance*: Jeanne Antoinette Poisson, Marquise of Pompadour (1721-1764, *maîtresse-en-titre* of Louis XV of France; armorial bindings) – individual volumes with bookplates of E. Rahir and Cortlandt Bishop. (17)

$10,000-15,000

181

MORRIS, William (1834-1896*). The Defense of Guenevere and Other Poems*. Hammersmith: Kelmscott Press, 1892. Quarto (196 x 135mm). Printed in red and black; woodcut borders and initials, woodcut Kelmscott device on final text page. Green morocco with gilt primrose design on corners and spine, gilt turn-ins, by Doves Bindery, dated 1896 (neatly rebacked). *Provenance*: Doris Louise Benz (bookplate).

[WITH:] OMAR KHAYYÁM (1048-1131). *The Rubáiyát*. Translated by Edward Fitzgerald. Boston: Houghton Mifflin, and Co, 1884. Quarto (319 x 268mm). Reproducing original drawings and calligraphy by Elihu Vedder, all mounted on larger sheets. Olive green inlaid morocco by the Harcourt Bindery, with inlays in Grolier-esque design, wide gilt morocco turn-ins, and ivory silk doublures; edges gilt (some wear and sunning).

[AND:] Two other works, both by Tennyson, printed by Ballantyne, and bound in inlaid morocco by Zaehnsdorf. (4)

$1,500-2,500



181



182

182

AN AUSTRIAN ORMOLU-MOUNTED EBONY GRAND-SONNERIE MANTEL CLOCK

VIENNA, FIRST QUARTER 19TH CENTURY

With laurel lifting handle, on oblong plinth profusely applied with leafy scrolls, the white enamel dial within snake-rimmed bezel, central oval cartouches replaced, signed *S. FERDINAND LEICHTL IN WEIN*
18½ in. (47 cm.) high, 12¾ in. (32.5 cm.) square

$6,000-9,000

PROVENANCE:
Acquired privately from Hubert de Givenchy.

183

DAUM

A VASE, CIRCA 1925

acid-etched glass, signed in etch 'DAUM NANCY' with Cross of Lorraine, 'FRANCE', mounted as a lamp
13¾ in. (34.9 cm.) high (2)

$2,500-3,500

PROVENANCE:
Marie-Laure de Noailles (the lamp shade).

An audacious arbiter of style, Marie-Laure, Vicomtesse de Noailles (1902-1970), was one of the most influential patrons of cubism and surrealism, whose salons attracted a stream of the most significant artists of her generation, including Luis Buñuel, Jean Cocteau, Man Ray and Salvador Dali. Notable commissions included her extravagant cubist villa on the French Riviera, designed by Robert Mallet-Stevens in 1923, which served as a backdrop for Man Ray's celebrated film, *Les Mystères du Château du Dé* (1929), and the remodelling of the interior of her Paris home by Jean-Michel Frank.



183

SESSION III: Lots 182 - 284





184

■184

A NORTH GERMAN BRASS-MOUNTED MAHOGANY ETAGERE

SECOND QUARTER 19TH CENTURY

With rectangular cushion molded top above two rectangular shelves flanked by canted octagonal columnar supports surmounted by domed finials before a mirrored back, the base fitted with a pair of panelled cupboard doors enclosing a shelf on toupie feet
64½ in. (164 cm.) high, 32 in. (81.5 cm.) wide, 16 in. (40.6 cm.) deep

$4,000-6,000

PROVENANCE:
Acquired from Stair & Company Ltd., 6 July 1984.

■185

A PAIR OF FRENCH BRASS STANDING LAMPS

BY MAISON MEILLEUR, PARIS, 20TH CENTURY

Each with a peach pleated shade, with adjustable arm and glass shelf
47¼ in. (120 cm.) high, excluding fitments (2)

$2,000-3,000



185

186

A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED AND PATINATED-BRONZE LAMPS

19TH/20TH CENTURY

Each with a classical urn cast with a gadrooned collar and fitted with foliate cast sinuous handles on laurel cast socle and square plinth
35 in. (89 cm.) high, 10¼ in. (26 cm.) wide, overall

(2)

$4,000-6,000

■187

AN AUSTRIAN BRASS-INLAID ASH AND FRUITWOOD WORK TABLE

CIRCA 1820-30

With circular hinged crossbanded top centrally inlaid with a radiating medallion opening to an interior fitted with various shaped compartments and spools, the top reversing to a later mirrored panel, above a frieze inlaid with interlaced roundels, the circular body inlaid with torches on sabre legs joined by an incurved triangular undertier and ending in cloven feet
30 in. (76.5 cm.) high, 19½ in. (49.5 cm.) diameter

$4,000-6,000

PROVENANCE:

Acquired from Kenneth Neame Ltd, London, February, 1984.

A design for a closely related work table, executed by a student in Carl Schmidt's drawing school, Vienna, circa 1825, is illustrated in G. Himmelheber, *Biedermeier Furniture,* London, 1974, fig. 12.





186





187 (open)



188

■188

AN NORTH EUROPEAN ORMOLU AND PATINATED-BRONZE SIX-LIGHT CHANDELIER

CIRCA 1815-25

With gadrooned corona suspending chain links above a circular tier issuing eagles' masks surmounted by flame cast *bobêches* alternating with pierced plumes and ending in pinecone finial, the chains now shortened, fitted for electricity
24 in. (61 cm.) high, 16½ in. (42 cm.) diameter

$5,000-8,000

■189

A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED BURR BIRCH TABOURETS

FIRST HALF 20TH CENTURY

Each with rectangular overscrolled top above a panelled seatrail on sabre legs joined by demilune stretchers and ending in paw feet
16¼ in. (41.5 cm.) high, 27¼ in. (69.5 cm.) wide, 16¼ in. (41.5 cm.) deep (2)

$7,000-10,000

PROVENANCE:
Acquired from Kugel, Paris, February 1984.



189

■190

A PAIR OF NORTH EUROPEAN MAHOGANY AND PARCEL-GILT ARMCHAIRS

RUSSIAN OR GERMAN, CIRCA 1815

Each with curved rectangular crest panel carved with a griffin above a rosette carved splat, with downswept arms on eagle supports, the rectangular padded seat on sabre legs headed by pendant husks, upholstered in foliate needlework with hunting scenes
37¾ in. (96 cm.) high, overall (2)

$5,000-8,000

A virtually identical pair, but entirely in mahogany, was sold from the Collection of Marella Agnelli, Sotheby's, New York, 23 October 2004, lot 107.



(side view)





■191

A SET OF NINE DUTCH PAINTED AND GILT-DECORATED LEATHER PANELS
18TH CENTURY

Each decorated with a vase of flowers or fruit-bearing branches, framed
18¾ in. (47.7 cm.) high, 10¾ in. (27.5 cm.) wide, framed (9)

$4,000-6,000











(a set of 9)

■192

A RUSSIAN BRASS-MOUNTED MAHOGANY DESK

ATTRIBUTED TO CHRISTIAN MEYER, ST. PETERSBURG, CIRCA 1790

With stepped superstructure centrally fitted with a pair of rectangular covered panelled doors enclosing a shelf and flanked by a further pair of similarly panelled doors fitted with roundels and surmounted by a pierced three-quarter gallery with inset gilt-tooled black leather writing panel above three short panelled frieze drawers on circular fluted legs joined by two rectangular undertiers, ending in turned feet
51½ in. (131 cm.) high, 70½ in. (179 cm.) wide, 37 in. (94 cm.) deep

$30,000-50,000

With its rich mahogany timber, signature brass inlay, somber yet elegant shape, this desk of grand proportions exemplifies the so-called Russian Jacob style (stil' zhakob) of the 17900s in reference to the celebrated French chairmaker Georges Jacob. This desk is closely related to - and possibly and example of - the *oeuvre* of the celebrated St. Petersburg cabinetmaker Christian Meyer (b. *circa* 1750), who was one of several German cabinet-makers based in the Russian capital. His *oeuvre* is related to that of David Roentgen (1743-1807), who has often been regarded as his tutor. This is however highly unlikely as Meyer's family had probably already been based in Russia for generations and Meyer had been independently active as a cabinet-maker long before Roentgen's arrival in Russia. Meyer was favored by the Imperial Court and received numerous prestigious commissions. In the 1811 inventory of the Hermitage, 145 pieces by Meyer are listed, which had been supplied from 1787 onwards. He also gave carpentry lessons to the Grand Dukes Alexander and Constantine, grandsons of Catherine the Great. One of his most celebrated pieces is a monumental mahogany desk, mounted with characteristic drapery handles, which he supplied to the Council of the Navy in the 1790s.





193



194



195

193

A GEORGE I WALNUT MINIATURE BUREAU CABINET
CIRCA 1720

The rectangular door inset with a later mirror plate above a slant-lid and two short and one long drawer on bracket feet, inlaid throughout with checker stringing
20¾ in. (52.7 cm.) high, 10½ in. (26.7 cm.) wide, 7½ in. (19 cm.) deep

$1,500-2,500

PROVENANCE:
Acquired at auction in the 1960s from the collection of Henry Ford, or possibly his grandson Henry Ford II.

194

A BOXWOOD RELIEF BUST PORTRAIT OF LOUIS XIV
CIRCA 1700

On an oak ground within a foliate-carved pine frame
16¼ x 13 in. (41.3 x 33 cm.)

$6,000-9,000

PROVENANCE:
Anonymous sale; Sotheby's, Monaco, 14 December 1996, lot 45.

195

SIR JACOB EPSTEIN (AMERICAN/BRITISH, 1880-1959)
Bust of the Honorable Wynne Godley

bronze with light brown patina
19 in. (58.2 cm.) high
Conceived in 1956.

$2,000-3,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 11 February 1971, lot 85.

LITERATURE:
R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 383, pls. 608 & 649, p. 55, another cast illustrated.
E. Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 223, no. 501, another cast illustrated.

The Honorable Wynne Godley was the younger son of the Third Lord Kilbracken, second husband of Kitty and the model for the head of St. Michael in St. Michael and the Devil, Coventry Cathedral (see E. Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 223, no. 503).

196

ITALIAN SCHOOL, 19TH CENTURY

Seventeen views of Florence, including the Piazza della Signoria, the Ponte Vecchio, the Galleria degli Uffizi, and the Loggia dei Lanzi

inscribed with place names
pen and brown ink, watercolor, mount together
central drawing: 10 x 13½ in. (25.5 x 34 cm.);
smaller drawings: 3¼ x 4½ in. (8.5 x 11.5 cm.)
17, framed as 1 (17)

$5,000-7,000



196

■197

A NORTH EUROPEAN OYSTER-VENEERED OLIVEWOOD WRITING TABLE

LATE 18TH/19TH CENTURY

With rectangular galleried top above a frieze drawer on square tapering legs joined by an undertier
28¼ in. (72 cm.) high, 21¾ in. (55.5 cm.) wide, 16¼ in. (41.5 cm.) deep

$4,000-6,000

PROVENANCE:
Acquired from Garrick Stephenson, New York, 29 Sept 1982.



197



198

■198

AN AMERICAN ROCOCO REVIVAL PARCEL-GILT AND PATINATED BRONZE CHANDELIER

ATTRIBUTED TO STARR FELLOWS & CO., NEW YORK, CIRCA 1855

The central baluster stem decorated with heads and gilt foliage, issuing four foliate scrolling arms terminating in faux candles with etched spherical glass shades, electrified
51½ in. (131.8 cm.) high, 32 in. (81.4 cm.) diameter

$3,000-5,000

PROVENANCE:
Charles and Rebekah Clark, Connecticut, 2006.

■~199

A GEORGE IV BRASS-INLAID ROSEWOOD SIDE TABLE

CIRCA 1815-25

With rectangular top above a panelled frieze inlaid with continuous scrolling foliage above a pair of pilasters and flanking a demilune panel support on rectangular plinth
36 in. (91.5 cm.) high, 77½ in. (197 cm.) wide, 27 in. (69 cm.) deep

$8,000-12,000

PROVENANCE:
Acquired at the Grosvenor House Antiques Fair, 1980s.

This elegant table typifies the revived taste for Boulle furniture among English connoisseur of the 1820's as popularized by such influential collectors as the Prince Regent, later George IV. This type of decoration is often associated with the *oeuvre* of Louis le Gaigneur, a French immigrant cabinet-maker who enjoyed the patronage of the Prince of Wales for whom he supplied two library tables now at Windsor Castle. Le Gaigneur established his '*buhl*' manufactury at 19 Queen Street, Edgware Road, by 1815 and served as one of a few firms who revived brass-inlaid patterns reminiscent of the ancien regime.



199

200

TIFFANY STUDIOS

A 'LINENFOLD' TABLE LAMP, CIRCA 1920

Favrile glass, gilt-bronze, the shade impressed 'TIFFANY STVDIOS N.Y 1950 PAT APPL'D FOR', the base impressed 'TIFFANY STUDIOS / NEW YORK / 561'
25½ in. (64.7 cm.) high; 14¼ in. (36.1 cm.) diameter, the shade (2)

$7,000-9,000

PROVENANCE:
Anonymous sale; Christie's, New York, 9 June 1990, lot 396.



200



201

201

TIFFANY STUDIOS

AN 'ADAM' PATTERN TABLE LAMP, CIRCA 1910

glass, gilt-bronze, the base stamped 'TIFFANY STUDIOS / NEW YORK / 539'
18 in. (45.7 cm.) high; 12 in. (30.4 cm.) diameter, the shade (2)

$8,000-12,000

PROVENANCE:
Anonymous sale; Christie's, New York, 24 March 1990, lot 185.



202

202

TIFFANY STUDIOS

A 'LINENFOLD' TABLE LAMP, CIRCA 1915

Favrile glass, patinated bronze, the shade impressed 'TIFFANY STVDIOS N.Y 1950', the bronze base impressed 'TIFFANY STUDIOS / NEW YORK / 627'
25½ in. (64.7 cm.) high; 14¼ in. (36.1 cm.) diameter, the shade (2)

$7,000-9,000

PROVENANCE:
Anonymous sale; Christie's, New York, 9 June 1990, lot 406.

203

TIFFANY STUDIOS

A 'STUDENT' TABLE LAMP, CIRCA 1910

Favrile glass, gilt-bronze
24¾ in. (62.8 cm.) high; 10 in. (25.4 cm.) diameter, the shade (3)

$3,000-5,000

PROVENANCE:
Anonymous sale; William Doyle Galleries, New York, 23 March 1988, lot 266.



203



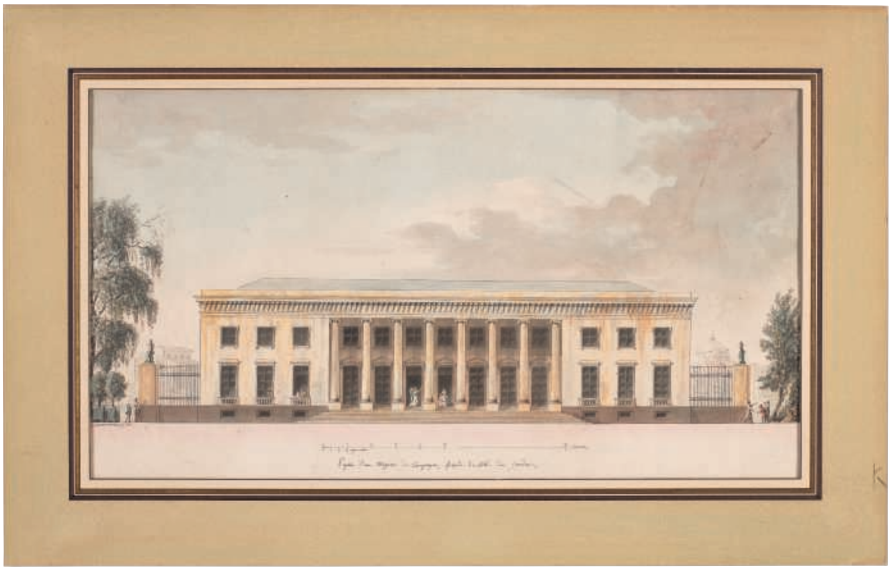
■204

RENÉ LALIQUE (1860-1945)
'HIRONDELLES' CHANDELIER, MODEL NO. 2260, DESIGNED 1921

molded frosted glass, silver-plated bronze
etched *R. Lalique*
32¼ in. (81.9 cm.) drop, 25 in. (63.5 cm.) diameter

$15,000-25,000

PROVENANCE:
Acquired from La Jurande, Paris, 1985.
Acquired from the above by the present owner.



205

205

ANTOINE DE (?) COMMARIEUX (FRENCH)

Design for a country house, seen from the garden

signed and dated 'Commarieux 1794' (lower left); inscribed with a scale, 'orshin' and 'sazhen' (in cyrillic) and titled 'Projet d'une Maison de Campagne, façade du côté du Jardin'
pen and black ink, watercolor
11¾ x 19 in. (30 x 48 cm.)

$2,000-3,000

PROVENANCE:
A gift from Henri Samuel.



206

206

JOSEPH NASH (GREAT MARLOW 1808-1878 LONDON)

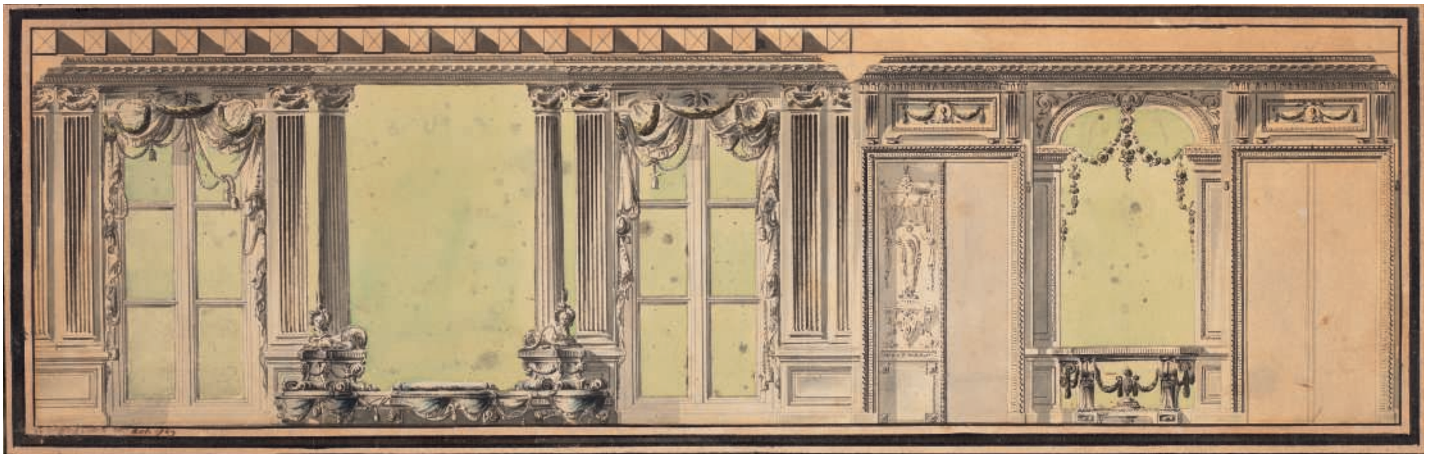
View of Witley Court, Worcestershire

graphite, watercolor, traces of gum arabic
23 x 34 in. (58.5 x 86 cm.)

$3,000-5,000

PROVENANCE:
A gift from Henri Samuel.

Witley Court, now a romantic ruin at the foot of Woodbury Hill near Worcester, was once ranked as one of England's most noble houses. Its early days can be traced to the Jacobean period, a red brick and sandstone house belonging to the Russell family. The property was sold to Thomas Foley, son of a Stourbridge ironmaster, in 1655. Thomas Foley's grandson, also Thomas, and 1st Baron Foley, was the first of a series of owners to undertake ambitious alterations. When his son, 2nd Lord Foley inherited the estate in 1733, he commissioned James Gibbs to build a new parish church on the property with a remarkable baroque interior. Gibbs was instructed to purchase paintings and furniture from the 1747 auction of Cannons, the palatial home built by the 'Princely' Duke of Chandos, also under the aegis of Gibbs. The 2nd Lord Foley was childless and when he died in 1766 Witley was bestowed to his distant cousin Thomas Foley of Stoke Edith, for whom the Foley title was revived in 1776. Its new owner employed John Nash to carry out major reconstruction of the house including the addition of its Ionic porticos. The Entrance Hall was transformed into a double-height space whose upper galleries granted access to the state rooms, while the lower floors joined the private apartments. This 'immense white house' (as it was described in 1814), was sold to William Humble Ward, the future Lord Ward of Dudley, in 1837, who embarked upon a grandiose scheme of rebuilding and modernization, an endeavor that lasted until the early 1860s. Lord Ward earned his title as 1st Earl of Dudley in 1860 and married in 1866. Thus began the most glamorous chapter at Witley. The heyday at Witley came to an end in 1920 with the tragic drowning death of Lady Dudley. At this time it was sold to the Kidderminster carpet manufacture, Sir Herbert Smith (d. 1943). Tragedy struck again on 7 September 1937 when the building broke out in flames and local villagers flocked to Witley to remove valuable paintings and furniture.



207 (1 of 2)

207

ATTRIBUTED TO JEAN-CHARLES DELAFOSSE (PARIS 1734-1789)

Two designs for the elevations of a room

dated 'del. 1769' (on original mount)(i)
pen and black ink, watercolor
5⅞ x 20¼ in. (15 x 51.5 cm.) (each) (2)

$7,000-10,000

PROVENANCE:
A gift from Henri Samuel.

208

CHARLES-NICOLAS COCHIN THE YOUNGER (PARIS 1715-1790)

Design for a royal theater

pen and black ink, watercolor
14¾ x 19½ in. (38 x 50 cm.)

$7,000-10,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 9 January 1996, lot 72 (as attributed to Charles-Nicolas Cochin the Younger).
with Galerie de Bayser, Paris, from whom acquired by the present owner in 1997.



208



209 (ii)



209 (i)

209

FRENCH SCHOOL, 19TH CENTURY

A pair of Neoclassical designs: A girl holding a garland of flowers (i); A girl holding a butterfly (ii)

graphite, watercolor, gold paint
18¼ x 12 1/16 in. (46.5 x 31 cm.) (each) (2)

$2,000-3,000

PROVENANCE:
Anonymous sale; La Varenne Saint Hilaire, Lombrail and Teucquam, 23 July 1999.



210 (ii)

210

PIERRE LOUIS VAN CLÉEMPUTTE (1758-1834)

Three architectural designs for stables

(i) signed and dated (lower right) 'P.L. Van Cléemputte/ architecte/ passé le Paris 30 June 1823'; inscribed with title (upper center) 'Elévation des / écuries' and scale (lower center); with measurements throughout the drawing
(ii) signed and dated (lower right) 'P.L. Van Cléemputte/ architecte/ passé le Paris 30 June 1823'; titled 'Coupe des ecuries et / de l'entrée' (upper center) and scale (lower center)
(iii) signed and dated (lower right) 'P.L. Van Cléemputte/ architecte/ passé le Paris 30 June 1823'; inscribed with title (upper center) 'Coupe prise dans l'interieur/ des ecuries' and scale (lower center)
graphite, pen and brown ink, watercolor
(i) 16¼ x 22¾ in. (41 x 58 cm.)
(ii) 17 x 23 in. (43 x 58 cm.)
(iii) 11⅜ x 18½ (29 x 47 cm.) (3)

$4,000-6,000



210 (i)



210 (iii)

211

FRENCH SCHOOL, 19TH CENTURY

Lady with a red shawl seen from behind, full-length (i); Four studies of the head of a woman (ii); Lady with a blue cape seen from behind, full-length (iii); Lady with a blue cape and hat, full-length (iv)

(i) dated '1 Nov. 1865' the drawing is mounted on an album page
(ii) dated '9bre 1865' the drawing is mounted on the *verso* of the same album page as (i)
(iii) dated '29 X 1865' the drawing is mounted on an album page
(iv) with date 'X 1865' the drawing is mounted on the *verso* of the same album page as (iii)

(i) graphite, watercolor
(ii) graphite
(iii) graphite, watercolor, watermark 'Polle et Fils'
(iv) graphite, watercolor
(i) 14 x 9. 1/2 in. (35.5 x 24 cm)
(ii) 19 x 12 in. (48.2 x 31 cm)
(iii) 19 x 12 in. (48.2 x 31 cm)
(iv) 15 x 10. 1/2 in. (38.4 x 25.5 cm) (4)

$2,000-4,000



211 (iii)



211 (i)

212

FRENCH SCHOOL, 19TH CENTURY

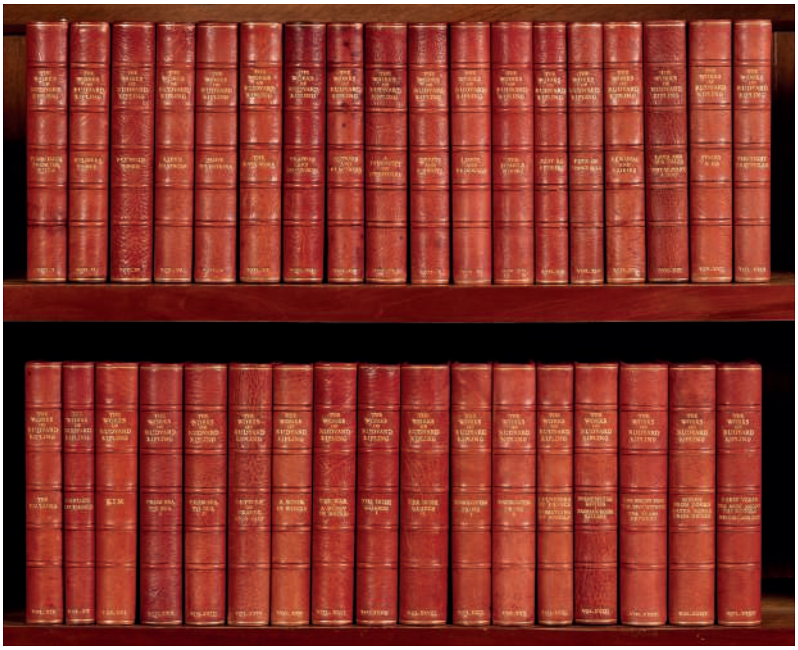
View of the Louvre, the Monnaie and the Pont des Arts, Paris

pen and black ink, watercolor
13¾ x 22 in. (35 x 56 cm.)

$3,000-4,000



212



213

213

KIPLING, Rudyard (1865-1936). [*The Works.*] London: Macmillan and Company, 1937-39.

The Sussex edition, number 188 of 525 copies, signed by Kipling. "During the last years of his life, Kipling was engaged in a complete revision of his works, and the text of the Sussex edition represents his final revised text. Two volumes of uncollected prose and much verse are here collected for the first time... Unfortunately, a substantial portion of the edition was destroyed in unbound sheets during the bombing of London in 1941" (Stewart, pp. 577-580).

35 volumes, octavo (243 x 160mm). Original niger morocco gilt, uncut; orange glazed paper slipcases (occasional light rubbing and wear to extremities). (35)

$8,000-12,000

214

DICKENS, Charles (1812-1870). *Works.* Edited by Arthur Waugh, Hugh Walpole, Walter Dexter, and Thomas Hatton. London: The Nonesuch Press, 1937-38.

The Nonesuch Dickens, one of 877 copies. The original steel-engraved plate by Hablot K. Browne ("Phiz"), set into a uniform cloth box with a letter of authenticity signed by the Deputy Chairman of Chapman & Hall, is "The Warden's Room" from *Pickwick Papers.*

25 volumes, octavo (255 x 160mm). Engraved title vignettes and plates, facsimile wrappers from the original parts, including the *Nonesuch Dickensiana* prospectus volume and the original steel-engraved plate in a clam-shell cloth box. Original publisher's buckram, each volume in a different color, black morocco spine labels lettered in gilt, top edges gilt (occasional light rubbing to extremities). (25)

$6,000-8,000



214


ROSENBACH



215
HARDY, Thomas (1840-1928). [*The Works.*] London: Macmillan and Company, 1919.

The Mellstock edition, one of 500 sets, signed by Hardy. A deluxe edition using the definitive text established by Hardy for the Wessex Edition, with minor corrections. Purdy, pp. 287-288.

37 volumes, octavo (223 x 152mm). Red half morocco over cloth gilt, silk ribbon bookmarks, top edges gilt (extremities lightly rubbed). *Provenance:* Edward Eri Poor, West Cambridge, Mass. (bookplate). (37)

$3,000-5,000

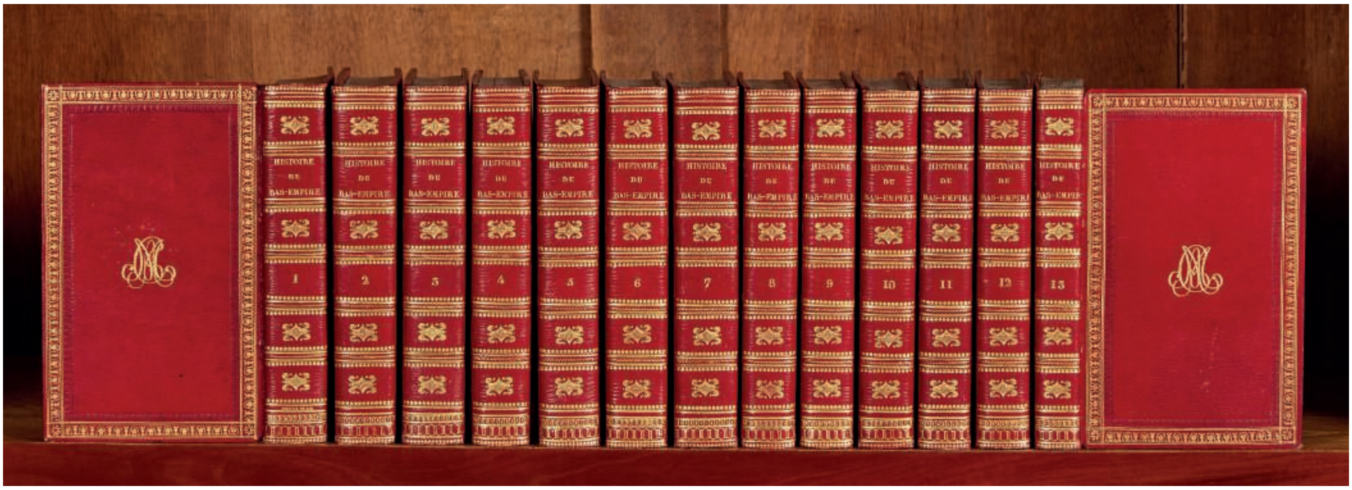
216
WELLS, H.G. (1866-1946). *The Works.* New York: Charles Scribner's Sons, 1924-27.

The Atlantic edition, the first collected American edition, number 684 of 1050 sets, signed by Wells. "The text throughout was read and revised by the author, who wrote a special preface to each volume" (Hammond, pp. 153-157).

28 volumes, octavo (225 x 152mm). Blue half morocco gilt by Stikeman, top edges gilt (headcaps on a few volumes slightly chipped, occasional light rubbing to extremities). (28)

$2,000-4,000





217
LE BEAU, Charles (1701-1778). *Histoire du Bas-Empire.* Paris: Ledoux et Tenré, 1819-20.

Finely bound copy of Le Beau's history of the Byzantine empire, with distinguished provenance. Le Beau was professor of Latin eloquence at the Collège de France and perpetual secretary of the Académie royale des inscriptions et belles-lettres. His *Histoire du Bas-Empire*, first published in 1756-79 and reissued several times, was esteemed because of the faithful resume it provided of the major Byzantine historians.

Thirteen volumes, octavo (203 x 127mm). Occasional light spotting and toning. Contemporary French red straight-grained morocco gilt by Simier, all edges gilt, with the arms of Marie Anunciade Caroline Bonaparte (extremities lightly rubbed). *Provenance:* Marie Anunciade Caroline Bonaparte (1782-1839; binding) – René de Faucigny-Lucinge (1841-1911; bookplate) – Charles Bourlon de Rouvre (1850-1924; bookplate). (13)

$4,000-6,000

218
La Mode, revue des modes, galerie de mœurs, album des salons. Deuxième édition. Paris: Imprimerie de Selligue, 1829-34.

Handsomely bound set of this popular French high-fashion magazine, illustrated with hundreds of hand-colored plates. *La Mode* was published from 1829 to 1854, with slight variations in title, and from 1854 to 1862 as *La revue universelle* or *La mode nouvelle*. Colas 2070-2072.

18 volumes, octavo (221 x 140mm). 365 numbered and hand-colored plates, publisher's printed wrappers bound in (some plates closely trimmed with loss to image margin, occasional spotting, a few dampstains). Contemporary French red half morocco over marbled board gilt (extremities rubbed). (18)

$2,000-4,000





219

219

The Quarterly Review. London: John Murray, 1809-1967.

A nearly full run of the Tory answer to the *Edinburgh Review*. Founded by a small group of intellectuals and writers including Sir Walter Scott, the *Quarterly Review* is famous for publishing scathing literary reviews—including the article that allegedly "snuffed out" the poet John Keats, according to a mocking stanza in Lord Byron's *Don Juan*. This periodical includes reports on various other literary works, including Mary Shelley's Frankenstein, as well as commentary on a wide variety of topics from landscape gardening, politics, Napoleon's exile, Classical scholarship, and British colonial expeditions around the world, making it an indispensible source for contemporary views on every aspect of British life during its long print run.

245 volumes, octavo. Mostly contemporary full or half calf over boards, many of the later bindings in Althorp library bindings (a few covers or spine panels detached). *Provenance*: John Poyntz Spencer, 5th Earl Spencer and Viscount Althorp (1835-1910, British Liberal Party politician under Prime Minister Gladstone; bookplates in some volumes, Althorp library bookplates and bindings on later issues). Sold as a periodical, not subject to return. (245)

$3,000-4,000

220

GOUPIL & CIE – 10 works printed by Goupil & Cie on British Royalty and French art. London, 1893-1908.

10 volumes, folio (320 x 240mm). Many with colored illustrations. 5 volumes in uniform dark morocco gilt with monogram on spine and boards, others in brown or blue morocco gilt, one volume by Zaehnsdorf and another by Maclehose. (10)

$3,000-5,000



220



221

221

ALMANACS – a group of 21 French and English almanacs. Paris and London, 1718-1824.

25 volumes, octavo and 12mo. Mostly red morocco, many with armorial decorations gilt-stamped or painted under mica (one volume with covers detached). *Provenance*: individual volumes bear the arms of Antoine Louis, Comte de Jouy; Millet de Chevers; and Louis Thiroux de Crosne, among others – several volumes with Froissart bookplate. (21)

$12,000-18,000

222

PRAYER BOOKS – a group of 19 French prayer books, mostly bound in gilt morocco. France, 1619-1789.

19 volumes, octavo and 12mo. Various bindings, mostly red and brown morocco gilt, many with noble monograms or armorials on boards or spine. *Provenance*: many individual volumes with gilt arms of family and court of Louis XV and other nobles. (19)

$10,000-15,000



222



223

223

TOISON D'OR – a group of 7 works in bindings decorated with the motif of the Order of the Golden Fleece. France, England, Italy, and the Netherlands, 1634-1789.

19 volumes, quarto, octavo, and 12mo. Red, black, and blue morocco and calf bindings with gilt-stamped toison d'or motif. *Provenance*: individual volumes from collections of Baron de Longepierre, Walter Bagot, R. Jardel Bra, and C. van der Elst. (7)

$7,000-10,000

224

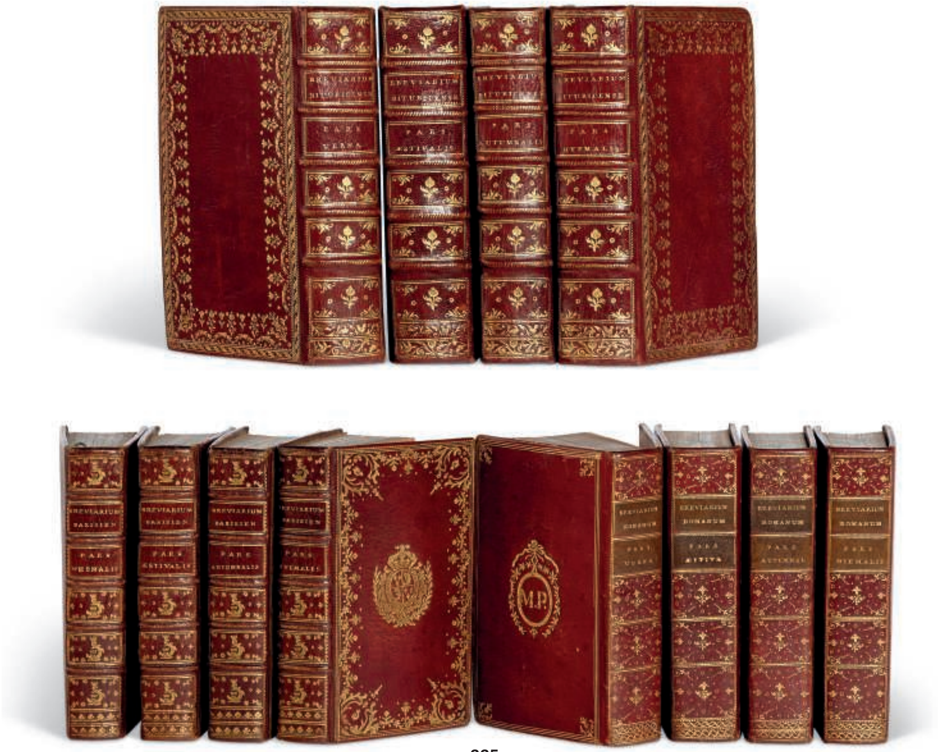
ARMORIAL BINDINGS – a group of 25 works in red morocco armorial bindings, various subjects. Paris, 1693-1826; but also Cologne, 1687; Mantua, 1701; Amsterdam, 1717; The Hague, 1773; Fermo, 1858; Milan, 1807; Berlin, 1751; Brussels, 1834; and Rotterdam, 1718.

36 volumes, quarto, octavo, and 12mo. Contemporary red morocco gilt, each stamped with gilt armorials. *Provenance*: individual volumes bound with the arms of Marie Antoinette, Madame la Comtesse Du Barry, Albert de Luynes, Eugène de Beauharnais, and others – some volumes with Froissart bookplates. (36)

$8,000-12,000



224



225

225

BREVIARIES – 3 sets of 18th-century breviaries, uses of Paris, Rome, and Bourges.

Breviarium Parisiense. Paris: s.n., 1758. Four volumes, octavo (164 x 92mm). Contemporary French red morocco gilt, with stamped arms of Louis Dauphin, father of Louis XVI. [WITH:] *Breviarium Romanum*. Paris: apud Augustinum-Martinum Lottin, 1775. Four volumes, octavo (168 x 95mm). Contemporary French red morocco gilt with monogram MP on boards. [AND:] *Breviarium Bituricense*. Bourges: Bartolomeo Cristo, 1783. Four volumes, octavo (212 x 131mm). Engraved frontispiece, printed music, head- and tail-pieces. Contemporary French red morocco gilt. (12)

$6,000-9,000

226

DECORATIVE BINDINGS – a group of 8 works bound in red morocco. Paris and Geneva, 1750-1777.

15 volumes, 12mo. Contemporary red morocco gilt, some with morocco inlays. *Provenance*: individual volumes with bookplates of E. Rahir, A. Langlois, and Froissart. (15)

$2,000-4,000



226



227

227

DECORATIVE BINDINGS – a group of 5 red morocco bindings. Paris, 1735-1785.

5 volumes, folio and quarto. Red morocco, with various gilt armorials stamped on covers (one work defective and used as a blotter, another containing blank sheets only). *Provenance*: individual volumes with arms of Vidaud le Bon and Louis-Philippe, Duc d'Orleans – one volume with bookplate of Edgar Stern. (5)

$3,000-5,000

228

DECORATIVE BINDINGS – a group of 7 French and Italian works bound in green morocco. Paris and Genoa, 1594, 1669, and 1806-1823.

12 volumes, octavo, 12mo, and 16mo. Contemporary green morocco, one work quarter-morocco, some with gilt stamped decorations, including armorial shields, some by Zezzio or Muller. *Provenance*: individual volumes with arms of Charles-Ferdinand, Duc de Berry, Charles Felix, Duke of Savoy, and Charles X – Fleury and Crewe bookplates in some volumes. (12)

$5,000-8,000



228



229

229

DECORATIVE BINDINGS – 4 works on various subjects bound in blue and black morocco. Paris, Fermo, and The Hague, 1700-1850.

8 volumes, octavo and 12mo. Blue and black morocco, individual volumes by Simier and Hardy, some with stamped armorials. *Provenance*: individual volumes with arms of Duchesse de Berry, Princess Agnese Boncampagni Borghese, and Machault d'Arumville – one volume with bookplate of Joseph Neeld. (4)

$2,500-4,500

230

DECORATIVE BINDINGS – a group of 10 works bound in contemporary calf or sheep. Paris, 1722-1918; Lyon, 1593 and 1790.

34 volumes, quarto, and octavo. Contemporary calf and sheep bindings of various periods, some gilt. *Provenance*: four works from collection of La Roche Guyon. (34)

$3,000-5,000



230



231

231

DECORATIVE BINDINGS – three sets of calf-bound books in English. London, 1789, 1810, and 1860.

JOHNSON, Samuel (1709-1784). *The Works*. London: 1810. 14 volumes, octavo. Contemporary calf. [WITH:] ADDISON, Joseph (1672-1719) and Richard STEELE (1672-1729). *The Spectator*. London, 1789. 8 volumes, octavo. Contemporary tree calf gilt. [AND:] ALISON, Archibald (1792-1867). *History of Europe.* London, 1860. 23 volumes, octavo with oblong quarto atlas. Contemporary calf gilt. (45)

$800-1,200

232

DECORATIVE BINDINGS – a group of 5 works bound in vellum on various subjects. Paris, 1701-1810; London, 1800, and Copenhagen, 1674.

8 volumes, quarto and octavo. Stiff and limp vellum, some gilt or painted, individual bindings by Bozerian and C. Hering. *Provenance*: individual volumes with arms of Bernard Maret, Duc de Bassano – one work Beraldi-Guerin-Sickles copy. (8)

$2,000-4,000



232

233
MINIATURE BOOKS – 10 miniature books bound in white silk with embroideries and drawings. Paris and Liege, 1768-1803.

One volume, small octavo and nine volumes, 24mo. All bound in white silk, the larger volume embroidered with gold rococo borders around paper panels containing sanguine drawings of fox and geese; another volume with paper medallions featuring a flaming heart and a tree; other volumes embroidered with gold and silver sequin designs, including a hot-air balloon carrying the Montgolfier brothers. *Provenance*: several volumes from the library of Sir David Lionel Goldsmid-Stern-Salomons. (10)

$8,000-12,000



233

234
MINIATURE BOOKS – a group of 27 miniature books on various subjects.

Les moeurs des premiers age ou l'école de l'antiquité. Almanach moral et Lyrique. Paris: Janet, [1796]. 16mo (99 x 59mm). Contemporary red morocco gilt, with painted miniatures on each cover (text-block detached); original green morocco pull-off case and modern slipcase. *Provenance:* Sir David Lionel Goldsmid-Stern-Salomons (bookplate; his sale, Christie's London, 3 December 1986, lot 76).

[WITH:] *Le dessous des cartes ou les intrigues Galantes des dames de Paris*. Paris: Janet, n.d. 16mo (99 x 60mm). Contemporary brown morocco gilt with flower vase design on boards. *Provenance:* Sir David Lionel Goldsmid-Stern-Salomons (bookplate; his sale, Christie's London, 3 December 1986, lot 45). [AND:] 26 additional miniature books, various bindings and subjects. (27)

$5,000-8,000



234

235
MINIATURE BOOKS – a group of 7 miniature French almanacs and calendars in armorial bindings. Paris, 1772-1822.

Seven volumes, 12mo. One volume in contemporary green morocco gilt, the rest in contemporary red morocco gilt, all with gilt armorials. *Provenance*: individual volumes with arms of Marie Antoinette, Charles X, and others. (7)

$4,000-6,000



235



236

■~236

A GERMAN ORMOLU-MOUNTED WALNUT, AMARANTH, TULIPWOOD, STAINED FRUITWOOD AND MARQUETRY LECTERN

MID-18TH CENTURY

With rectangular brass-bound crossbanded reading stand centrally inlaid with an ecclesiastical crest in green stained and incised wood on cabriole legs ending in scrolling foliate sabots
15¾ in. (40 cm.) high, 18½ in. (47 cm.) wide, 13 in. (33 cm.) deep

$3,000-5,000

Inlaid with the arms of the Franconian city of Eschenbach, now Wolframs-Eschenbach, about twenty-five miles south of Nuremberg. The miter and the crosier suggest that this lectern was used in an ecclesiastical interior or a domestic interior of a high-ranking member of the church.

■237

A LOUIS XV GREEN AND WHITE-PAINTED BERGÈRE

BY CLAUDE I SENE, CIRCA 1760

With arched padded back in conforming molded frame headed by twin flowerheads with padded scroll arms and serpentine loose cushion seat on similarly carved conforming seat rail and cabriole legs headed by flower blossoms, upholstered in a Kashmiri paisley pattern, stamped *G SENE*
37¾ in. (96 cm.) high, overall

$2,000-3,000

PROVENANCE:
Anonymous Sale; Doyle, New York, 14 October 1987, lot 311.

Claude I Sené, *maître* in 1743.



237





238

■238

A FRENCH ORMOLU-MOUNTED OPALINE GLASS CHANDELIER

POSSIBLY NORTH EUROPEAN, 19TH CENTURY AND LATER

With ovoid vessel decorated with floral garlands and medallions ending in a foliate finial, fitted for electricity, *possibly adapted from a vase*
37 in. (94 cm.) high, 10 in. (25.4 cm.) diameter

$4,000-6,000

PROVENANCE:
Acquired from Segoura, Paris, 27 November 1987.

■239

A RUSSIAN KARELIAN BIRCH BERGERE

EARLY 19TH CENTURY

With carved arched back and bowed padded seat on sabre legs, upholstered in blue, green and white floral cotton
34 in. (86.5 cm.) high

$2,000-3,000



239

■~240

A LATE LOUIS XV ORMOLU-MOUNTED BOIS SATINÉ AND TULIPWOOD COMMODE

CIRCA 1765, STAMPED R. LACROIX

With rectangular molded *breche d'alep* marble top above three short and two long crossbanded breakfront drawers fitted with laurel ring pulls on hipped cabriole legs sending in foliate-cast scroll sabots, stamped three times *R. Lacroix*, and *R.V.L.C. JME*
34¼ in. (87 cm.) high, 52½ in. (133.5 cm.) wide, 24¾ in. (63 cm.) deep
Roger Vandercruse, known as Lacroix, *maître* in 1755.

$25,000-40,000

PROVENANCE:

Mrs. Charles Wrightsman; Sotheby's, New York, 3 May 1986, lot 125.



240



241

■241

AN ITALIAN BLUE AND CLEAR GLASS MIRROR

VENICE, 19TH/20TH CENTURY

The pierced cresting with coat-of-arms in a faceted frame, the mirror plate possibly 18th century
29½ in. (75 cm.) high, 19½ in. (49.5 cm.) wide

$3,000-5,000

PROVENANCE:
Anonymous Sale; Semenzato, 11 May 2002, lot 119. (label to reverse)





242

■242

A GERMAN BEADWORK, EBONIZED AND PARCEL-GILT TRAY-TOP CENTER TABLE

BRAUNSCHWEIG, MID-18TH CENTURY

The rectangular tray-top with rounded corners decorated with scrolling foliage and a bird, above shell and scroll-carved frieze on foliate-headed cabriole legs with scroll feet
28 in. (71 cm.) high, 25¾ in. (65.5 cm.) wide, 17 in. (43 cm.) deep

$8,000-12,000

PROVENANCE:
Anonymous sale; Butterfield & Butterfield, San Francisco, 25-26 March 1997, lot 2820.

One of the more ingenious technical achievements of the eighteenth century was German glass beadwork from Braunschweig, with Johann Michael van Selow considered to be its finest craftsmen. Van Selow worked under the royal patronage of Duke Carl I of Braunschweig. His factory was in existence less than twenty years (1755-1772) and few examples of this colorful beadwork exist. Works by van Selow can be seen in the Städtische Museum in Braunschweig and in The Bowes Museum, Barnard Castle, among others. Perhaps the grandest example of his beadwork technique exists in a salon of the Chinese Palace at the Oranienbaum complex of palaces (now Lomonosov) near St. Petersburg. Built in the 1760s by Antonio Rinaldi for Catherine the Great, the building contains panels depicting fantastic rococo chinoiserie scenes of embroidered and painted silk, perhaps after the designs of Jean Pillement, which are surrounded by large panels woven of blue, mauve and pink glass beads, see A. Kennett, *The Palaces of Leningrad*, 1973, p. 244.

■243

A LATE LOUIS XVI SOLID MAHOGANY FAUTEUIL

CIRCA 1785-90

With rectangular molded back centrally pierced with a later beaded lyre-shaped splat and berried laurel within paterae banding with scroll arms on reeded baluster-shaped supports, with rectangular padded seat and conforming panelled seat rail on circular tapering fluted legs, upholstered in pale blue leather
35¾ in. (90.8 cm.) high

$15,000-25,000

PROVENANCE:
Acquired from B. Fabre, Paris.

This elegant and richly-carved armchair, constructed of solid mahogany with lavish neoclassical decoration and pierced back, is related to the fashionable *goût anglais* of the 1780s. It is inspired by chair patterns by such influential English designers as George Hepplewhite (d. 1786) and Thomas Sheraton (1751-1806) as published in their celebrated books of designs. An interesting light is shed on the taste for furniture *l'anglaise* among sophisticated Parisian patrons by a series of letters between the marquis de Marigny, brother of Madame de Pompadour and *Directeur-Général des Bâtiments, Jardins, Arts, Academies et Manufactures Royale,* and the ébéniste Pierre Garnier, one of the first cabinet-makers to explore the new neoclassical style. Marigny praised the virtues of mahogany and ordered a set of 36 fauteuils from Garnier, as well as other furniture of a similar restrained style, see S. Eriksen, 'Some letters from the Marquis de Marigny to his cabinet-maker Pierre Garnier', *F.H.S.J.*, 1972, pp. 78-85. Related *chaises l'anglaises* by Jacob are illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 425, figs. A-D.



(detail of back)



■244

A LOUIS XV GREY AND GREEN-PAINTED FAUTEUIL

BY MICHEL GOURDIN, CIRCA 1755

With cartouche-shaped eared back in conforming molded frame carved with foliage, with padded scroll arms on acanthus-carved incurved supports, with bowed upholstered seat, on cabriole legs, upholstered in gilt-tooled brown leather, stamped twice *M. GOURDIN* to back of seat rail
36 in. (91.5 cm.) high, overall
Michel Gourdin, *maître* in 1751.

$2,000-3,000

■245

A PAIR OF NORTH GERMAN ORMOLU-MOUNTED MAHOGANY SEMAINIERS

LATE 18TH/EARLY 19TH CENTURY

Each with rectangular white marble top above six panelled doors flanked by fluted angles on bracket feet
67½ in. (171.5 cm.) high, 33 in. (84 cm.) wide, 19¼ in. (49 cm.) deep (2)

$10,000-15,000

PROVENANCE:
Anonymous Sale; Semenzato, Venice, 25 February 1989, lot 318.



244





245

246

A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL-LIGHTS

AFTER THE MODEL BY LOUIS-GABRIEL FELOIX, SECOND HALF 19TH CENTURY

Each with a backplate cast as a flower-filled classical vessel cast with lions' masks issuing three scrolling foliate cast candle branches headed by eagles' masks and fitted with gadrooned *bobêche* and foliate drip pans above a sailor's mask suspending musical trophies entwined with vine leaves and grape clusters, drilled for electricity
30 in. (76.2 cm.) high, 14¼ in. (36.2 cm.) wide (2)

$8,000-12,000

PROVENANCE:
Acquired from Marcel Bissey, Paris.



These wall lights were based on a model by Louis-Gabriel Féloix. Attribution to this *fondeur* rests on a number of deliveries recorded in the ledgers of the *Garde-Meuble* in 1787. Féloix, who collaborated with a number of important dealers such as the *marchand-fondeur* Quentin-Claude Pitoin, delivered several sets to the *Garde-Meuble* in that year, the first intended for Madame Adélaïde's bedroom at Versailles: *Ordre 80 du 19 mars 1787...Féloix fournira pour Madame Adélaïde à Versailles 3 paires de bras à trois branches, dessin arabesque, conforme au modèle présenté à Madame Adélaïde...*', whilst the second was hung in Marie-Antoinette's bedroom at Saint-Cloud: *'Mémoire d'Ouvrage de bronze faite* (sic) *et fourny à Monsieur Horé pour le Garde-Meuble de la Couronne par Félois, fondeur-doreur. Pour le service de la Reine à Saint-Clous, le 6 9bre. Savoir: Avoir fait et livré deux paires de bras à teste d'aigle et guirlandes de fleurs, preste à estre doré, destiné pour la chambre à coucher de la Reine à St Clous, à raison de onze cent livre la paire, fait pour les deux paires la somme de 2,200l.* A fourth pair appears to have been cast and delivered along with the other three, but this was intended to remain in the *Garde-Meuble* (*Ordre du 80 du 19 mars 1787 Féloix fournira...Une paire idem, pour rester en magasin*).

A number of sets or pairs of wall-lights of identical design are recorded. Of these, a pair originally from the Russian Imperial Collections, was subsequently sold in 1928 from the collections of the St. Petersburg museums, see R. Lepke, Berlin, 6-7 November, 1928, lot 134-5). Other examples, possibly duplicating each other in this list, include a pair sold anonymously at Parke Bernet, New York, 5-6 November 1954, lot 51; a pair in the possession of G. Geoffroy in 1958; a pair with French & Co. in 1973; a pair sold anonymously at Christie's, Monaco, 18 June 1989, lot 37; and a further example discussed by Partridge in *Recent acquisitions 1993*, London, p. 68, no. 28; a pair, complete with the upper thyrsus section from the collection of the Comtesse Alexandre de Casteja, was sold at Sotheby's, Monaco, 3 May 1977, lot 5; finally, a pair sold Christie's, New York, 20 May 2008, lot 351.



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■247

A LATE LOUIS XV ORMOLU BRACKET CLOCK
THE MOVEMENT BY LECHOPIE, CIRCA 1760

Of a large size, the enamelled movement supported by laurel garlands surrounded by acanthus leaves, the bracket issuing flowering branches, the movement signed *Léchopié Paris*
39⅓ in. (100 cm.) high, 19⅓ in. (49 cm.) wide

$8,000-12,000

PROVENANCE:
Acquired privately from Hubert de Givenchy.





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■248

A LOUIS XV YELLOW PAINTED AND LACCA POVERA PROVINCIAL COMMODE
MID-18TH CENTURY

With two short drawers above two long drawers, later decorated
31¼ in. (79.5 cm.) high, 38¼ in. (97 cm.) wide, 21 in. (53.5 cm.) deep

$2,000-3,000

PROVENANCE:
Acquired privately from Hubert de Givenchy.

249

A PAIR OF LOUIS XVI ORMOLU TWIN-BRANCH WALL-LIGHTS

ATTRIBUTED TO FRANCOIS REMOND AND ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1785

Each with twin foliate-cast *bobêches* above a shaped rectangular tier cast with lambrequins on scroll support and foliate-cast backplate ending in a fruiting finial, fitted for electricity
14¼ in. (36.5 cm.) high, 7¾ in. (20 cm.) wide, 5¼ in. (13.5 cm.) deep (2)

$30,000-50,000

PROVENANCE:
Baroness Renée de Becker.
Acquired privately from Mrs. Charles Wrightsman.

LITERATURE:
F.J.B. Watson, *The Wrightsman Collection, New York*, 1966, vol II, p. 427, cat. no. 238, A-D (a set of four).
P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 90, fig. 97.





These unusual wall lights can confidently be attributed to the workshop of François Rémond. Thanks to his ledgers covering the period between 1779 and 1787, which survive at the Archives Nationales in Paris, this model can be first dated to 10 November 1785. In total, twenty-three pairs at 108 *livres* each were supplied to the *marchand-mercier* Dominique Daguerre between 1785 and 1787. They appeared indistinctively recorded as *bras plaque* or *bras plateau*, and a variant featured chains suspended from the gallery. Amongst the patrons purchasing this model was Bonnefoy-Duplan, head of the Queen's *Garde-Meuble*, who bought six pairs with *bobèches riches et découpures ajustées de chaines, poires et oeufs*, from Daguerre on November 22, 1785 for Marie-Antoinette's *hameau*.

This model of wall-light was sold to several important clients prior to Rémond's first reference to wall-lights of this form: for four pairs, described as with *deux lumières, dont les bobèches sont posées sur des plaques décorées de mirzas, de chaînes et de perles, dorées d'or moulu, à raison de 120 livres par paire*, were commissioned by the *intendant du Garde-Meuble* Jean Hauré and delivered on 28 October 1784 by the *fondeur* Blondelet for Marie-Antoinette's *petits appartements* at Versailles. Moreover, a pair was also ordered at the same time by Madame de Ville d'Avray for her bedroom at the *hôtel du Garde-Meuble*, where she resided with her husband Thierry de Ville d'Avray, also *intendant du Garde-Meuble*. According to Verlet, however, these could have been supplied by Rémond through Daguerre, see P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 90, no. 97. A pair of wall lights of this model was sold Christie's, New York, 2 November 2000, lot 159. A pair identical to the present wall lights in the London collection of Mrs. Wrightsman was sold Sotheby's, New York, 28 April 2010, lot 154 ($50,000). Another identical pair, also was sold in these rooms from The Private Collection of Jayne Wrightsman, 14 October 2020, lot 76 ($106,250).



250

250

A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED AND ALABASTER URNS AND COVERS

PROBABLY SECOND QUARTER 19TH CENTURY

Each with domed cover and foliate finial above a pierced frieze and tapering vessel mounted with paterae on turned socle and square serpentine marble plinth
23 in. (58.5 cm.) high, 10 in. (25.5 cm.) diameter (2)

$15,000-25,000



251

■251

A LOUIS XVI GILTWOOD AND CANED FAUTEUIL DE BUREAU

POSSIBLY BY GEORGES JACOB, CIRCA 1775

With arched back in conforming molded leaf-tip carved frame with padded scroll arms above a revolving bowed seat carved with guilloche above a conforming seat rail carved with piastres, on circular tapering twist fluted legs headed by acanthus and ending in ball feet, upholstered in green and scarlet floral striped silk
34½ in. (87.7 cm.) high

$8,000-12,000

PROVENANCE:
Acquired from Steinitz, Paris.

A related fauteuil de bureau stamped by the *menuisier* Georges Jacob is in the Louvre (illustrated in C. Dreyfus, *The Louvre Museum, French furniture*, Paris, 1921, vol. II, fig. 40), whilst a further similar example attributed to Jacob was sold from the collection of Mrs. Robert Tritton, Godmersham Park, Kent, Christie's House sale, 6-9 June 1983, lot 192.

■252

A LOUIS XVI ORMOLU-MOUNTED SYCAMORE BONHEUR DU JOUR

BY CLAUDE-CHARLES SAUNIER, CIRCA 1775

With rectangular *vert de mer* marble three-quarter pierced galleried top above a pair of glazed paneled cupboard doors fitted with ormolu encadrements above a cylinder enclosing open compartments and short drawers, with an inset leather slide above a frieze drawer, on circular tapering fluted legs ending in toupie feet, stamped *CC Saunier* to underside of uppermost right drawer

57¾ in. (147 cm.) high, 32 in. (81.5 cm.) wide, 18½ in. (47 cm.) deep

Claude-Charles Saunier, *maître* in 1752.

$10,000-15,000

PROVENANCE:

Acquired from Michel Meyer, Paris, 2 June 1982.





■253

AN EMPIRE STYLE MAHOGANY BOOKCASE
20TH CENTURY

With molded cornice above three glazed doors with crossed arrow glazing bars above panels, backed with blue pleated silk on plinth base
81 in. (205.8 cm.) high, 92½ in. (235 cm.) wide, 28 in. (71 cm.) deep

$3,000-5,000

■254

A SWEDISH ORMOLU-MOUNTED TOLE PEINTE THREE-LIGHT CHANDELIER
CIRCA 1810

With circular foliate-cast corona suspending chain links and circular vessel cast with female terms ending in a pinecone finial, fitted for electricity
26 in. (66 cm.) high, 14 in. (35.5 cm.) diameter

$4,000-6,000

■255

A NORTH EUROPEAN ORMOLU CENTER TABLE
19TH/20TH CENTURY

With inset oval *fleur de peche* marble top within a conforming panelled frieze cast with Vitruvian scroll banding on octagonal tapering legs headed by paterae, now fitted with celadon taffeta and silk drapery swags
27½ in. (70 cm.) high, 55½ in. (141 cm.) wide, 36 in. (91.5 cm.) deep

$15,000-25,000

PROVENANCE:
With Steinitz, Paris.
Acquired from Semenzato, Rome, 1980's.



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255



■**256**

A LOUIS XV STYLE ORMOLU AND PORCELAIN HALL LANTERN

SECOND HALF 19TH CENTURY

Of pentagonal form and with glazed panels within trailing blossoming garlands surmounted by fruiting finials and enclosing a foliate-cast sinuous three-light candelabra, fitted for electricity
33½ in. (85 cm.) high, 20½ in. (52 cm.) diameter

$15,000-25,000

PROVENANCE:

Baron Maurice de Rothschild (1881-1957).
Confiscated from the above by the Nazi authorities following their occupation of Paris after May 1940 (List No. 52, inv. No. 2521).
Baron Edmond Adolphe de Rothschild (1926-1997), according to the AR Invest invoice when purchased in 1986, possibly from the Château d'Armainvilliers, which had been sold in 1980.
Acquired from AR Invest, London, January, 1986.



■257

A LOUIS XV GILTWOOD BERGERE
MID-18TH CENTURY

With rectangular arched padded back in conforming reeded frame carved with trailing oak leaves with padded scroll sides and loose cushion seat above a similarly carved seat rail on cabriole legs ending in scroll toes, upholstered in 18th century mint floral silk
37½ in. (95.5 cm.) high, overall

$15,000-25,000

PROVENANCE:
Acquired from Marcel Bissey, Paris.

A similar fauteuil with comparable carving and stamped by Foliot was delivered for Marie-Antoinette at Choisy, see G. Janneau, *Le Siège en France du Moyen-Age à nos Jours*, Paris, 1948, pl. 188. An armchair identical to the present lot, and presumably its pair, was sold Ader-Tajan, Paris, 7 June 1993, lot 29.



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LÉON BAKST (1866-1924)

Costume design for 'Pavillon d'Armonville': A male guest

signed and dated 'BAKST/1913' (lower right); inscribed with production notes (right center edge; and on the reverse)
pencil, gouache and watercolor on paper, laid down on board
11 x 7 ⅝ in. (28 x 19.4 cm.)

$12,000-18,000

PROVENANCE:
John Carr Doughty, Leicester.
Ballet Designs from the collection of Mr. and Mrs. John Carr Doughty; Sotheby's, London, 4 June 1981, lot 48.
Anonymous sale; Sotheby's, New York, 23 April 1986, lot 81.
Acquired at the above sale by the present owner.

EXHIBITED:
Plymouth, City Art Gallery, Arts Council of Great Britian, *Diaghilev: An Exhibition of Costume and Set Designs chiefly for Diaghilev's Ballets, drawn from the collection of John Carr Doughty Esq.*, 28 October-18 November 1967, also Birkenhead, 1968 Williamson Art Gallery 25 November-16 December 1967, Blackpool, Grundy Art Gallery, 23 December 1967-20 January 1968, Reading Museum and Art Gallery, 27 January-17 February 1968, Keighley, Art Gallery and Museum, 24 February-16 March 1968, and Birmingham, Midlands Art Centre, 23 March-13 April 1968, no. 4, as *Cakewalk, costume design*.
London, The Fine Art Society, *Bakst*, 3 December 1973-4 January 1974, no. 50.
London, Institut Français du Royaume-Uni, *Hommage à Diaghilev, pour le cinquantenaire de sa mort: peintures et dessins de la collection John Carr Doughty*, 7-30 November 1979, no. 15, as *Invité dans un extrait de "Cakewalk"*.

LITERATURE:
Exhibition catalogue, *Diaghilev: An Exhibition of Costume and Set Designs chiefly for Diaghilev's Ballets, drawn from the collection of John Carr Doughty Esq.,* London, 1967, listed p. 9, no. 4, as *Cakewalk, costume design*.
Exhibition catalogue, *Bakst*, London, 1973, listed p. [19], no. 50.
C. Spencer, *Leon Bakst*, London, 1973, illustrated p. 144, pl. 134, listed p. 235, no. 134.
Exhibition catalogue, *Hommage à Diaghilev, pour le cinquantenaire de sa mort: peintures et dessins de la collection John Carr Doughty*, London, 1979, listed no. 15, as *Invité dans un extrait de "Cakewalk"*.



■259

AN ITALIAN ALABASTER HANGING LANTERN
MID-19TH CENTURY

Of urn form with foliate-carved edge, the vessel carved with lion's mask, with acanthus finial
30 in. (76 cm.) high, 14 in. (35.5 cm.) diameter (2)

$5,000-8,000

■260

A PAIR OF NORTH ITALIAN CREAM AND BLUE-PAINTED ARMCHAIRS
FIRST QUARTER 19TH CENTURY

Each with arched beaded crestrail above a foliate plume and pierced splat carved with a central patera and entwined torchères, with bowed cushion seat and overscroll padded arms, on circular tapering legs, upholstered in slate cut velvet
39¼ in. (100 cm.) high (2)

$3,000-5,000

PROVENANCE:
Acquired from Akko van Acker, Paris.



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AN ORMOLU-MOUNTED CHINESE TURQUOISE GLAZED VASE AND COVER

THE MOUNTS 18TH CENTURY AND LATER, THE VASE 18TH CENTURY

With pierced domed foliate-cast top above a baluster-shaped vessel cast with foliate handles, with pierced foliate collar, on pierced rocaille base
14¾ in. (37.5 cm.) high, 6½ in. (16.5 cm.) wide

$4,000-6,000

■262

A LOUIS XVI OIL-GILT FOUR-PANEL SCREEN

BY JEAN-BAPTISTE CLAUDE SENÉ, CIRCA 1775

Each rectangular panel with guilloche-carved surround and panel of blue silk damask, stamped four times *IB SENE*
70¾ in. (180 cm.) high, 21½ in. (54.6 cm.) wide, each panel

$5,000-8,000

PROVENANCE:
Acquired from Kraemer, Paris.

Jean-Baptiste Claude Sené, *maître* in 1769.



262

The son of Claude Sené, Jean-Baptiste Claude Sené was born into a family of *menuisiers* and established his own workshop in the rue de Cléry in 1770, shortly after receiving his *maîtrise*. Recognition of his extraordinary skill grew and Sené soon had work from a prestigious group of clients, including the duc d'Orléans. In 1785, Sené was recognized by the Court and appointed *fournisseur de la Couronne* and subsequently produced works that were almost exclusively for members of the French Royal family, most of which was for Louis XVI and Marie-Antoinette. From 1785-91, he supplied a wide variety of furniture for Versailles, Montreuil, Saint-Cloud, Compiègne and Fontainebleau. These works spanned both exceptional pieces of incredible luxury and refinement as well as more everyday furnishings destined for the service apartments. Regardless, each piece shared the same impeccable quality of execution.

■263

A PAIR OF GEORGE II CARTON PIERRE GIRANDOLE MIRRORS
MID-18TH CENTURY

Each with divided asymmetric plate with pierced *rocaille* cresting, the plate centering a youth playing music within C-scroll and scrolling foliate surround issuing naturalistic candlearms, some variations to the color of the mirror plates but apparently original
52½ in. (133.5 cm.) high, 26½ in. (67.5 cm.) wide (2)

$30,000-50,000

PROVENANCE:
[Possibly] supplied to Harry Powlett, 6th Duke of Bolton (d. 1794) for Bolton Hall, Layburn, Yorkshire or one of his other houses including Hackwood Park, Hampshire or Grosvenor Square, London; by descent until sold,
The Property of the Lord Bolton, removed from Bolton Hall; Christie's, London, 27 November 1980, lot 14 (£3,200).
Acquired from Jeremy, Ltd., London, November, 1981.

Carton pierre, similarly to *papier mâché*, was developed in the eighteenth century to imitate wood and stone. Various compositions of paper pulp were cast in oiled box-wood molds and lightly stove-dried (baked). Manufacturers' recipes were jealously guarded, but analyses prove that the pulp was frequently mixed with flour, chalk, sawdust, sand and plaster and bound with wax, resin, animal glues or gum arabic. *Papier mâché* was often made from paper stripped from billboards while *carton pierre* derived from waste cardboard, and its 'composition' material comprised a greater ratio of plaster to paper. Two pairs of girandoles of the same design were sold Sotheby's, Charlottesville, The Collection of Patricia Kluge, 8-9 June 2010, lots 161 and 162. A related pair of *carton pierre* mirrors from the collection of the Earl of Rendlesham sold Sotheby's, New York, 16 October 2008, lot 103. The design of young boys holding birds, cages and baskets of the present lot and the abovementioned comparable girandoles almost certainly derive from contemporaneous French engravings.







264

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TWENTY-FOUR ROYAL COPENHAGEN PORTRAIT SILHOUETTES OF THE DANISH ROYAL FAMILY AND RELATED MEMBERS OF OTHER ROYAL HOUSES

LATE 19TH/20TH CENTURY, BLUE WAVE MARKS TO ALL, MOST ALSO WITH GREEN CROWN MARKS

Each within a gilt surround and molded crown frame, either named, dated, or named and dated below the portrait, including silhouettes of Christian IX, Louise, Dagmar, Olga, Georg, Alexandra and Frederik VIII
5 in. (12.7 cm.) long (24)

$4,000-6,000

PROVENANCE:
Anonymous sale; Bruun Rasmussen Auctioneers, Copenhagen, 6 March 1995, lots 1961 (part) and 2174 (part).

Depicted here are Christian IX, King of Denmark from 1863-1906 (1818-1906) and his wife Louise of Hesse-Kassel (1817-1898). Among the other silhouettes are their children, Alexandra, Queen consort of the United Kingdom and the British Dominions and Empress consort of India from 1901-1910 (1844-1925), Dagmar, Empress of Russia (1847-1928), George I of Greece (1845-1913) and his wife, Olga Constantinovna of Russia (1851-1926), and Frederick VIII, King of Denmark from 1906-1912 (1843-1912), and his wife, Louise of Sweden (1851-1926).



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■265

A MATCHED PAIR OF LOUIS XVI WHITE-PAINTED VOYEUSES

CIRCA 1780, ONE BY HENRI JACOB

Each with rectangular padded elbow rest above a pierced splat carved as a lyre flanked by fluted supports headed by paterae with bowed padded seat in conforming molded seat rail on circular tapering fluted legs headed by paterae, upholstered in olive cut velvet, one stamped *H. JACOB*
37 in. (94 cm.) high, overall, the taller (2)

$5,000-8,000

PROVENANCE:
Acquired from Rosenberg & Stiebel, New York, May, 1986.

Henri Jacob, *maître* in 1779.





266

266

A PAIR OF LOUIS XV ORMOLU CHENETS

CIRCA 1745

Each cast with a figure of a seated putto or infant Diana on scrolling foliate rocaille base, each base stamped with the *'C' couronné poinçon*
13¼ in. (33.6 cm.) high, 9½ in. (24 cm.) wide, 5 in. (12.7 cm.) deep (2)

$6,000-9,000

PROVENANCE:
Acquired from Segoura, Paris.

The *'C' couronné poinçon* was a tax mark employed on any alloy containing copper between March 1745 and February 1749.



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■267

A LOUIS XV GILTWOOD AND CANED CHAISE

IN THE MANNER OF TILLIARD, MID-18TH CENTURY

With cartouche-shaped back in conforming molded frame carved with rocaille issuing scrolling foliage with serpentine seat above a similarly carved seat rail on cabriole legs headed by fruit and foliage and ending in scroll toes, upholstered in floral cut velvet and silk
35½ in. (90 cm.) high, overall

$3,000-5,000

PROVENANCE:
Acquired from Marcel Bissey, Paris, 1986.

The overextending edge of the seat is often the hallmark of caned chairs when caning required a wider seat rail. Instead of ignoring, or trying to hide, this feature, the maker of this chair turned this constructional element into a decorative feature by richly carving it. The scrolling vine and flower carving covering the legs and the top of the back suggest that this chair may have been intended for a garden room or pavilion and decorated in polychrome colors.



268

A LOUIS XV ORMOLU-MOUNTED CHINESE LONGQUAN CELADON POT-POURRI VASE

THE MOUNTS CIRCA 1740, THE VASE MING DYNASTY (1368-1644)

With circular pierced foliate-cast collar above a baluster-shaped vessel fitted with foliate handles, the base cast with pierced rocaille, probably originally with lid

10¼ in. (26 cm.) high, 13¾ in. (34.9 cm.) wide

$40,000-60,000

PROVENANCE:

Acquired from Marcel Bissey, Paris.



(side view)



269 (a group of 6)

269

FRENCH SCHOOL, 19TH CENTURY

Six Botanical Studies: An Orange, a Yucca, a Lemon, a Hazelnut and two examples of flowers

watercolor, ink and pencil on paper
19¼ x 15¼ in. (48.9 x 38.1 cm.) (6)

$3,000-5,000

270

A PAIR OF STONE RELIEFS

FRENCH OR FLEMISH, 18TH CENTURY

One representing the allegory of Painting, the other of Sculpture
13 x 17¼ in. (33 x 43.8 cm.) (2)

$3,000-5,000

PROVENANCE:
Galerie Altero, Paris.
Acquired from the above by the present owner.



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■271

A PAIR OF GEORGE III GILTWOOD SIDE CHAIRS

BY THOMAS CHIPPENDALE, 1765-70

Each with cartouche-shaped back in conforming molded frame carved with foliage with serpentine padded seat in conforming similarly carved seat rail on cabriole legs headed by cabochons, ending in scroll toes, upholstered in 18th century rose and green floral striped silk, re-gilt
34 in. (86.5 cm.) high, overall (2)

$8,000-12,000

PROVENANCE:

Part of a suite of seat-furniture comprising a pair of bergères, at least nine side chairs and possibly a sofa.
This pair of side chairs, an additional side chair and a pair of bergères:
Possibly acquired by Baron Mayer Amschel de Rothschild for Mentmore Towers, Buckinghamshire, and by descent to his daughter,
Hannah de Rothschild, or acquired by her husband, Archibald Philip, 5th Earl of Rosebery, thence by descent,
6th Earl of Rosebery, Mentmore Towers, sold Sotheby's house sale, 18-20 May 1977, part five, lot 1265 (this pair of side chairs, an additional side chair and a pair of bergères.)
With Jeremy Ltd., London, from whom the present owner acquired the bergères and this pair of side chairs.

These chairs are designed in the 'French' taste promoted by Thomas Chippendale in his *Gentleman and Cabinet-Maker's Director*, and relate to a design in the third edition, 1762, pl. XXX. (A third edition of this publication is offered in this sale as lot 174.) They bear close comparison with the suite supplied by Chippendale in 1766 to Sir Lawrence Dundas for the Long Drawing Room at 19 Arlington Street, which comprised ten chairs and three sofas, which was sold by the Marquess of Zetland in the Arlington Street sale, 26 April 1934 and was purchased by Messrs. Harris, who subsequently sold the suite to the Earl and Countess of Rosse for Birr Castle, Ireland. A related suite of French styled seat furniture featuring a similar shell or palm-flower motif on the seat rail was supplied by Chippendale to the actor David Garrick for the Blue Bedroom at Hampton Villa in 1768, a suite subsequently sold from the Property of the Estate of Mary, Viscountess Rothermere, Christie's, New York, 16 April 1994, lots 142 and 143. The pair of bergeres *en suite* with the side chairs offered here, also formerly in the Gutfreund collection, were sold Christie's, London, 5 July 2018, lot 4 (£106,250).

These chairs have an eminent twentieth-century provenance having formerly been in the magnificent collection of Albert Edward Harry Mayer Archibald Primrose, 6th Earl of Rosebery (1882-1974) at Mentmore Towers, Buckinghamshire, and sold in the house sale in May 1977. The 6th Earl was the son of Hannah de Rothschild, the sole heir of Baron Mayer de Rothschild. Mentmore was built between 1852 and 1854 by Baron Mayer, who needed a house near London and with close proximity to other Rothschild homes at Tring, Ascot, Aston Clinton and later Waddesdon and Halton House. The plans for the mansion imitated Wollaton Hall in Nottinghamshire and were drawn up by the gardener turned architect Joseph Paxton, celebrated for his Crystal Palace, completed a year earlier. Sumptuously furnished with extraordinary works of art in every field, among the most outstanding of their kind anywhere in the world, Lady Eastlake was prompted to comment: *'I do not believe that the Medici were ever so lodged at the height of their glory'*. On his death in 1874, Baron Mayer left Mentmore and a fortune of some £2,000,000 to his daughter, Hannah, who became the richest woman in England. Following her marriage to the 5th Earl of Rosebery, the couple added considerably to the collections assembled by her father and it remained intact until the dispersal of the contents in 1977.

Please note a copy of Chippendale's *The Gentleman and Cabinet-Maker's Director,* one of the most influential pattern books of the 18th century, will be included as lot 174 in this sale.





■272

A GERMAN SILVER-MOUNTED ENAMEL DRESSING MIRROR

CIRCA 1740, ATTRIBUTED TO THE FROMERY WORKSHOPS, BERLIN

Of shaped rectangular form, the eleven enamel panels with raised gilt mythological, pastoral and Chinoiserie figures alternate with town scenes, all between borders of flowering vine and pendant swags, the silver mounts chased with scrolls and strapwork, surmounted by a silver mask to the top, *apparently unmarked*
22½ in. (57.2 cm.) high

$30,000-50,000

LITERATURE:
G. Child, *World Mirrors,* London, 1990, p. 234, cat. 494.

Alex Frommery was active as an enameler in Berlin in the early 18th century. His work is best known for the unusual use of raised gilding and translucent enamels of figures and reliefs. He also worked with C.F. Herold (of Meissen fame) from approximately 1740-50. See H. Williams, *Enamels of the World 1700-2000, The Khalili Collections*, London, 2009, no. 145 for a sugar-box by Fromery with very similar town scenes and foliate motifs.

■273

A GEORGE III GILTWOOD MIRROR
IN THE MANNER OF JOHN LINNELL, CIRCA 1755

The later oval frame within a palm frond-carved frame terminating in a bow
40½ in. (103 cm.) high, 26 in. (66 cm.) wide

$4,000-6,000

PROVENANCE:
Acquired from Jeremy, Ltd., London, February 1982.



■274

A GEORGE III ORMOLU-MOUNTED SCARLET, GILT AND POLYCHROME-JAPANNED COMMODE
ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1760

The serpentine top with gadrooned edge above two doors enclosing drawers, decorated overall with interior scense within foliate panels
34 in. (86.5 cm.) high, 38¾ in. (98.5 cm.) wide, 24¾ in. (63 cm.) deep

$20,000-40,000

PROVENANCE:
A gift from Henri Samuel.

This exotically japanned and French-inspired commode relates closely to the *oeuvre* of French *emigré* cabinet-maker Pierre Langlois (d. 1765) of Tottenham Court Road. Langlois was a specialist in the use of Chinese lacquer and japanning, and was no doubt inspired by the taste for lacquer furniture promoted by the *marchands merciers* of Paris who commissioned such pieces from the most innovative cabinet-makers of the day such as BVRB and Jacques Dubois. Tthe angle mounts on this commode are directly based on models employed by the Parisian cabinet-maker Joseph Baumhauer in the 1760s, and also feature on a number of distinguished English commodes in this period, notably a pair of commodes with panels of Chinese lacquer, attributed to Langlois and supplied to Ashburnham Place (sold Christie's, London, 4 June 2009, lot 90, £505,250).





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■275

A LOUIS XVI ORMOLU AND BLUED BRONZE DAY PLANNER
LAST QUARTER 18TH CENTURY

Surmounted by a mask of Apollo, each divide with the day of the week cast with scrolling foliage, the starburst apparently original
16¾ in. (42.5 cm.) high, 3½ in. (9 cm.) wide

$7,000-10,000

PROVENANCE:
Acquired from Kraemer, Paris.

276

A LATE LOUIS XV ORMOLU MANTEL CLOCK
CIRCA 1765, THE DIAL AND MOVEMENT SIGNED FERDINAND BERTHOUD

The shaped rectangular base cast with running scrolls and acanthus, supporting a putto reading and reclining on the circular laurel wreath case enclosing the white enamel dial, surmounted by a celestial sphere
12½ in. (31.7 cm.) high, 12 in. (30.5 cm.) wide, 5¼ in. (13.5 cm.) deep

$5,000-7,000

PROVENANCE:
Anonymous sale; Doyle, New York, 20 January 1988, lot 356.

■277

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY AND PLUM PUDDING MAHOGANY ('ACAJOU MOUCHETE') BUREAU A CYLINDRE

BY JEAN-FRANÇOIS LELEU, CIRCA 1775

With rectangular molded Carrara marble top within three-quarter pierced gallery above a panelled frieze and cylinder enclosing open compartments and a sliding rectangular gilt-tooled inset black leather writing panel above a frieze drawer flanked by two short drawers on the left and a coffer on the right, on circular tapering stop-fluted legs ending in toupie sabots, stamped *J.F. LELEU* to the exterior on the right
44½ in. (113 cm.) high, 42¾ in. (108.5 cm.) wide, 21 in. (53.5 cm.) deep

$12,000-18,000

PROVENANCE:
Anonymous sale; Sotheby's, Monaco, 20 November 1986, lot 947.

Jean-François Leleu, *maître* in 1764.

Jean-François Leleu was one of the favored assistants in the workshop of the great *ébéniste* Jean-François Oeben (1721-1763). After the early death of his master, he hoped to be entrusted with the running of the workshop, but was superseded by Jean-Henri Riesener (1734-1806), another of Oeben's assistants. Riesener married Oeben's widow and went on to become the court *ébéniste* of King Louis XVI and Queen Marie-Antoinette. Leleu left the workshop, became *maître-ébéniste* in 1764 and set up on his own. He attracted a grand and fastidious clientele, notably the Duc d'Uzés, Baron d'Ivry, and Ange-Laurent Lalive de Jully. By the early 1770s Leleu's was known as the most important proponent of the avantgarde *goût grec*. Between 1772 and 1777 his most important patron was the prince de Condé, who commissioned a number of pieces from Leleu, including commodes for his daughter-in-law the duchesse de Bourbon, to furnish the Palais de Bourbon. Pieces from these and other important commissions are in the Wallace Collection, London, the Petit Trianon, and the Louvre.





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■278

A NORTH EUROPEAN ORMOLU-MOUNTED BRASS-INLAID BURR YEW, MAHOGANY AND EBONY GUERIDON

LATE 18TH/FIRST HALF 19TH CENTURY

With oval pierced galleried top above a conforming frieze drawer above inlaid columnar supports joined by an oval undertier on cabriole legs ending in casters
30½ in. (77.5 cm.) high, 22 in. (56 cm.) wide, 15 in. (38 cm.) deep

$4,000-6,000

■279

A SILK UPHOLSTERED DAYBED

SUPPLIED BY HENRI SAMUEL, LATE 20TH CENTURY

Upholstered in embroidered green silk, with complimentary throw pillows
80 in. (203.2 cm.) long

$3,000-5,000



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■280

A NORTH EUROPEAN ORMOLU AND PAINTED OPALINE GLASS CHANDELIER

19TH CENTURY AND LATER

With plumed corona issuing chain links and suspending an ovoid vessel decorated with rose blossoms and ending in a foliate finial, fitted for electricity, *probably adapted from a vase*
34¼ in. (87 cm.) high, 16 in. (40.7 cm.) wide

$5,000-7,000

PROVENANCE:
Acquired from Kraemer, Paris.



280



281

■281

A GERMAN MAHOGANY CABINET

SECOND QUARTER 19TH CENTURY

With rectangular molded cornice above a single glazed door with glazing bars in the form of crossed arrows and an oak leaf garland on plinth base
72½ in. (184 cm.) high, 37¼ in. (94.6 cm.) wide, 16½ in. (42 cm.) deep

$2,000-3,000

■282

A LATE LOUIS XV GREEN-PAINTED AND PARCEL-GILT WINDOW BENCH

AFTER A DESIGN BY JEAN-CHARLES DELAFOSSE, CIRCA 1765-70

With a central bold ribbon-tied berried laurel swag flanked by shaped scroll padded sides upholstered *à chassis* and suspending laurel swags, with incurved padded seat in conforming gadrooned seat rail carved with garlands, on spiral-fluted circular tapering legs, covered in 18th century silk and metal thread upholstery, with white-painted inscription *D.W. 1443* inventory mark
27½ in. (70 cm.) high, overall

$8,000-12,000

PROVENANCE:
David David-Weil, Paris.
Acquired from Marcel Bissey, Paris.

The bold early neoclassicism of this lot helps us date it firmly to the 1760s. Wonderfully creative and intriguingly revolutionary, this lot's design was clearly inspired by the *oeuvre* of pioneers of the *goût grec* such as Jean-Charles Delafosse and Ennemond Alexandre Petitot. In fact, the design of an almost identical chair simply denoted as "Italian" appears in *Oeuvre de J. Ch. Delafosse: Meubles.* Interestingly, the following plate depicts a stylistically similar *lit à l'Italienne.* As the present lot and the bed illustrated share many design elements, they reflected of what was considered of "Italian taste" by Delafosse and his contemporaries. Such "Italian" daybed based on the abovementioned *lit à l'Italienne* sold from the Lagerfeld Collection, Christie's, Monaco, 28-29 April 2000, lot 357.



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Design for this bench by Jean-Charles Delafosse

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TIFFANY STUDIOS

A PAIR OF CEILING LIGHTS, CIRCA 1910

Favrile glass, gilt-bronze
12 in. (30.4 cm.) diameter (2)

$3,000-5,000

■284

A FRENCH ORMOLU-MOUNTED GREEN AND POLYCHROME-PAINTED VERNIS MARTIN COMMODE

BY MAISON JANSEN, 20TH CENTURY

With veined red marble top above two drawers, decorated overall with a flower-filled trellis
32 in. (81.5 cm.) high, 44½ in. (113 cm.) wide, 20¼ in. (51.5 cm.) deep

$5,000-8,000

PROVENANCE:

Supplied by Maison Jansen circa 1962 to Mr. Charles Wrightsman.
Mrs. Charles Wrightsman, Palm Beach; Sotheby's, New York, 5 May 1984, lot 207.

This commode is based on an almost identical eighteenth-century example attributed to Jacques Dubois, currently in a private collection, see A. Forray-Carlier and M. Kopplin, *Les Secrets de la Laque Française*, Paris, 2014, exh. cat. p. 219, cat. 170.



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at **+1 212-636-2000**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at **+1 212-636-2000**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on **+1 212-636-2000**.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/** As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.**

(c) **Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$600,000, 20% on that part of the **hammer price** over US$600,000 and up to and including US$6,000,000, and 14.5% of that part of the **hammer price** above US$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer.

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

(c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage conditions which can be found at www.christies.com/storage will apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **www.christies.com/about-us/contact/ccpa.**

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:
- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

º
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

¤
Bidding by interested parties

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol º next to the lot number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

¤ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ¤. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
*"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
*"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
*"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
*"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
*"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

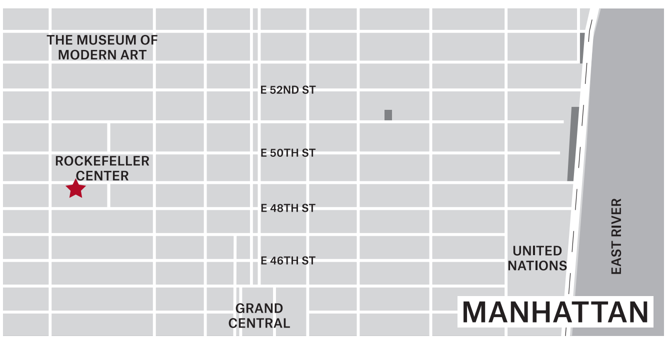
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS





Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

02/08/19

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

THE COLLECTION OF MR. & MRS. JOHN H. GUTFREUND: 834 FIFTH AVENUE

26 JANUARY 2021
AT 2.00 PM

27 JANUARY 2021
AT 10.00 AM AND 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: LUCKY
SALE NUMBER: 19024

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$600,000, 20% on any amount over US$600,000 up to and including US$6,000,000 and 14.5% of the amount above US$6,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

09/09/20

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

Client Number (if applicable) ______ **19024** Sale Number

Billing Name (please print) ______

Address ______

City ______ State ______ Zone ______

Daytime Telephone ______ Evening Telephone ______

Fax (Important) ______ Email ______

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature ______

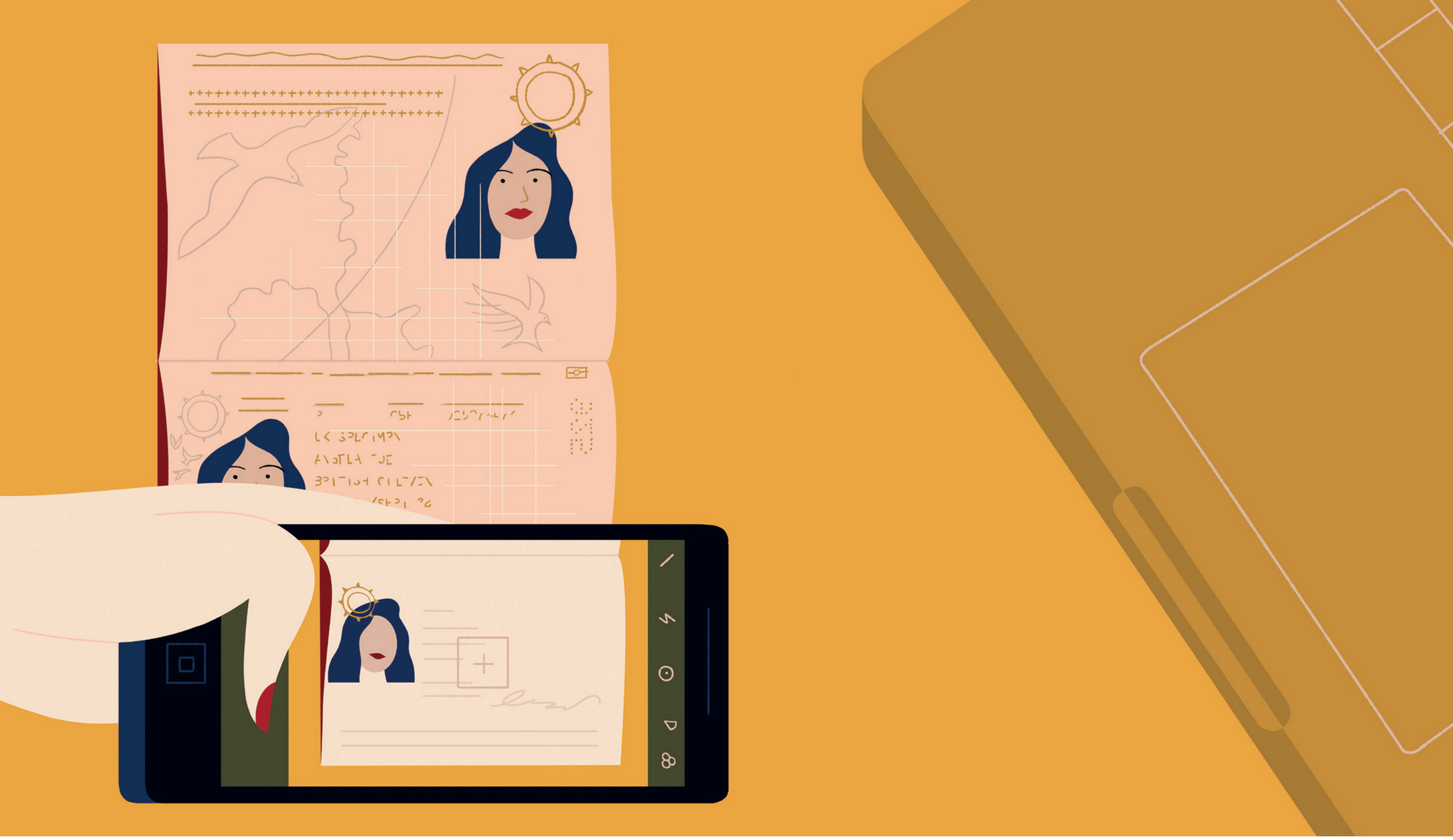
If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

______



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

Layout: Alexandra Gesar
Image Editor: Mark Espinosa

16/12/20






CHRISTIE'S
20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020